

MODERN LANGUAGE NOTES

CONTENTS

	PAGE
LAW, HELEN H.—Pater's Use of Greek Quotations,	575
LONG, E. HUDSON.—Notes on Sir Richard Blackmore,	585
FOREST, H. U.—La Couleur dans 'la Comédie humaine' de Balzac,	590
FRANÇON, MARCEL.—Jean Lemaire de Belges et Ausone,	594
NOYES, G. E.—The First English Dictionary, Cawdrey's 'Table Alphabeticall,'	600
WIEN, C. E.—The Source of the Subtitle to Chaucer's 'Tale of Philomela,'	605
HANKINS, J. E.—The Sources of Spenser's Britomartia,	607
ALLEN, D. C.—John Donne and Pierio Valeriano,	610
ALLEN, D. C.—Henry Vaughan's "The Ass,"	612
TROTTER, MARGARET.—Harington's Fountain,	614
GILBERT, A. H.—Sir John Harington's Pen Name,	616
FERGUSON, DELANCEY.—An Inedited Burns Letter,	617
BRIGGS, H. E.—Keats's "Gather the Rose,"	620
KESSEL, MARCEL.—An Early Review of the Shelleys' "Six Weeks' Tour,"	623
GREENBERG, HERBERT.—Dating a Letter by Horace Walpole,	624

REVIEWS:—

MARGARET GILMAN, Baudelaire the Critic. [Feuillerat.]	624
WILLIAM ROACH (ed.), The Didot Perover. [Thompson.]	628
A. G. HATCHER, Reflexive Verbs: Latin, French, Modern French. [G. Bonfante.]	631
C. T. PROUTY (ed.), A Hundredth Sundrie Flowres. By G. GASCOIGNE. [D. C. Allen.]	634
A. T. HAZEN and J. P. KIRBY, A Bibliography of the Strawberry Hill Press. [G. P. Winship.]	636
C. E. JONES, Smollett Studies. [L. L. Martz.]	639
D. N. SMITH and E. L. MCADAM (eds.), The Poems of Samuel Johnson. [A. T. Hasen.]	640
J. F. ROSS, Swift and Defoe. [A. W. Seccord.]	642
A. D. MCKELLOP, The Background of Thomson's Seasons. [H. N. Fairchild.]	643
JOSEPHINE MILES, Wordsworth and the Vocabulary of Emotion. [R. Wellek.]	644
E. L. GRIGGS (ed.), New Poems. By HARTLEY COLERIDGE. [R. C. Bald.]	645
C. R. SANDERS, Coleridge and the Broad Church Movement. [Richard Brooks.]	646
ALLEN TATE (ed.), The Language of Poetry; P. M. BUCK, JR., Directions in Contemporary Literature. [Delmore Schwartz.]	647
GRANT RICHARDS, Housman: 1897-1936. [William White.]	649
GEOFFREY TILLOTSON, Essays in Criticism and Research. [A. D. McKillop.]	650

BRIEF MENTION: Humanistic Studies in Honor of John Calvin Metcalf, 651

CORRESPONDENCE: Tennyson and Persian Poetry, Again; Reply, . . . 652

MODERN LANGUAGE NOTES

A Monthly Publication with intermission from July to October (inclusive)

Edited by H. CARRINGTON LANCASTER

WILLIAM KURRELMEYER

HAZELTON SPENCER

RAYMOND D. HAVENS

C. S. SINGLETON

KEMP MALONE

CHARLES R. ANDERSON

DON CAMERON ALLEN

Advisory Editors

E. Feise, Grace Frank, J. C. French, E. Malakis, R. B. Roulston, Pedro Salinas, L. Spitzer

The Subscription Price of the current annual volume is \$5.00
for the United States and Mexico and \$5.50 for other countries
included in the Postal Union. Single issues, price seventy-five cents.

Contributors and Publishers should send manuscripts and books for review to the Editors of Modern Language Notes, The Johns Hopkins University, Baltimore, Md., indicating on the envelope whether the contribution concerns English, German, or Romance. Every manuscript should be accompanied by a stamped and addressed return envelope. In accepting articles for publication, the editors will give preference to those submitted by subscribers to the journal. Foot-notes should be numbered continuously throughout each article; titles of books and journals should be italicized; titles of articles enclosed in quotation marks. Quotation marks are not used in verse quotations that form a paragraph. Write II, 3, not vol. II, p. 3. The following abbreviations are approved: *DNB.*, *JEGP.*, *MLN.*, *MLR.*, *MP.*, *NED.*, *PMLA.*, *PQ.*, *RR.*, *SP.*, *RES.*, *TLS.* Proof and MS. should be returned to the editors with an indication of the total number of reprints desired. Subscriptions and other business communications should be sent to The Johns Hopkins Press, Baltimore, Maryland.

BOOKS WANTED IN FRENCH, GERMAN, ITALIAN, SPANISH, LATIN, GREEK and other languages. (No school texts wanted.) Small lots or large libraries purchased for cash. For 85 years we have been paying high prices for books in foreign languages and have purchased extensive collections all over the world. We especially desire groups of scholarly material but also purchase small lots of good literature. If you have books in foreign languages to dispose of, do not fail to communicate with SCHOENHOF'S (Established 1856), Harvard Square, Cambridge 38, Mass.

FIFTY YEARS OF MOLIÈRE STUDIES. A Bibliography, 1892-1941. By PAUL SAINTONGUE and ROBERT WILSON CHRIST. Extra Volume XIX. 313 pages. \$3.50.

The most extensive bibliography of Molière is that of Desfeuilles, published as part of the Grands Ecrivains edition of the dramatist. It appeared in 1893, but included few items from 1892. MM. Saintongue and Christ have consequently begun their work with publications of 1892. They have brought it down to the end of 1941. Their volume constitutes an invaluable guide to students of Molière and of the theater in general, especially at a time like the present, when many aids to scholarship have ceased to be accessible.

THE JOHNS HOPKINS PRESS, BALTIMORE, MARYLAND

Entered as Second-Class Matter at the Baltimore, Maryland, Postoffice
Acceptance for mailing at special rate of postage provided for in Section 1108,
Act of Congress of July 16, 1894.

Itner

itors
n the
script
icles
the
es of
Quo-
not
MP.,
itors
ineas

et

ra
he
pt
len
lie
of
no-
not
P.,
ora
can

Modern Language Notes

Volume LVIII

DECEMBER, 1943

Number 8

PATER'S USE OF GREEK QUOTATIONS

Though Pater's scholarship is usually taken for granted, it has been questioned by various critics. His biographer, Wright, for instance, wrote that Pater was "no scholar, as Oxford understands the word" and mentioned particularly his weakness in Latin and Greek and his habit of misquoting the Bible.¹ His use of quotations in general has been criticized by Chew, who wrote that it was characterized by "the separation of passages joined in the original, the junction of passages far distant in the original, unnoted omissions and, in some cases, mistranslations." Chew considers this "intentional, yet with no thought of deception, being closely related as a literary device to Pater's whole method of composition" and yet so persistent that "in hardly a single translated passage can one depend upon the accuracy of the translation."² Since Chew drew his illustrations almost entirely from modern literature, I have undertaken a study of Pater's Greek quotations to see what light they throw upon his classical scholarship and his literary usage. The difficulty of such a study lies partly in the great number of quotations and partly in the fact that Pater almost never gives an exact reference to a specific passage. Sometimes he refers to a particular book of Homer or to a dialogue of Plato, occasionally even to a book of the *Republic*, but usually he introduces a quotation only by saying, "as Pausanias tells us" or "as Plato says." However, it has been possible to trace more than four hundred references to their source. These fall naturally into three groups, direct quotations in Greek with or without translations, passages directly translated usually with quotation marks, and allusions without actual translation.

¹ Thomas Wright, *The Life of Walter Pater* (London, 1907), I. 236; II. 114.

² Samuel C. Chew, "Pater's Quotations," *Nation*, 99 (1914), 404 f.

Direct quotations in Greek vary in extent from one or two words to three lines. They number about a hundred and twenty, approximately two-thirds from Plato but from many other writers also, Homer, Hesiod, Parmenides, Heraclitus, Pindar, Aeschylus, Euripides, Thucydides, Xenophon, Athenaeus, Cleanthes, Strabo, Pausanias and Marcus Aurelius. The majority of these quotations are entirely accurate but slight changes are found in some. It is Pater's habit to quote a noun phrase in the nominative, whatever its case in the original. What Chew calls "unnoted omissions" are found not infrequently but often the word omitted is a conjunction, pronoun or some other word, superfluous or even unintelligible in a phrase quoted out of its context.³ Occasionally a more important word or phrase is omitted for the sake of brevity,⁴ once several lines.⁵ In one case the omission of the word if (εἰ) and the consequent change from a condition to a statement leaves an incorrect form of the negative.⁶ Chew's criticism that Pater joins passages far distant in the original is illustrated, as far as I can see, only once in the Greek quotations, when Plato is discussing the same subject in both passages and in the later passage refers to the earlier one with the words "which we were discussing just now."⁷ Occasionally Pater adds a Greek phrase not found in the passage quoted. In one case the phrase added, "itself by itself," is frequent in Plato though it does not occur in this passage.⁸ In another case Pater introduces a quotation by a Greek phrase "along with you to consider, to seek out, what the thing may be."⁹ This is essentially Platonic in tone and vocabulary but does not appear in Plato in this form and is used here, I think, simply to give the quotation which follows a proper setting. Similarly Pater rounds out Pindar's phrase "the delight-

³ Eight examples.

⁴ Five examples.

⁵ Rep., 478 A, B, *Plato and Platonism* (London, 1910), 43. All references to Pater's works are to this Library Edition.

⁶ μηδέν is ungrammatically used with the indicative in an independent clause (*Meno*, 87 D, *Plato and Platonism*, 83).

⁷ Rep., 398 B and 414 B, *Plato and Platonism*, 247.

⁸ αὐτὸ καθ' αὐτό, *Meno*, 86 C, *Plato and Platonism*, 83.

⁹ Σκέψασθαι καὶ συζητῆσαι ὅτι πότε ἔστιν, *Plato and Platonism*, 179. Contrary to Pater's usual custom the Greek in this case is added in a footnote. Note wrong accents.

ful things" by adding "in Hellas."¹⁰ In another passage the addition of a preposition makes it possible for him to bring naturally into his sentence words used together by Plato but in an entirely different context.¹¹ Certain slight changes may be due to a faulty memory; for instance, a change in order, the use of a simple verb rather than its rarer compound, the change of the tense of a participle, the substitution of one particle for another, the use of a synonymous phrase. Twice this apparent failure of memory goes further but not far enough to affect the meaning.¹² Occasionally Pater's purpose is probably to make the meaning more intelligible when the Greek is quoted out of its context,—a noun is substituted for a pronoun, for instance, or a specific phrase for one that is too vague when used by itself. In one case the Greek phrase is altered slightly in an apparent attempt to fit it in properly as an integral part of the sentence.¹³ One may conclude, then, that the slight inaccuracies which are found in about a third of Pater's Greek quotations may be accidental and caused by a faulty memory or may be intentional and brought about by a desire for brevity or an attempt to make a phrase intelligible when quoted out of its context or to adapt it to the passage in which it is used. Since the inaccuracies are comparatively few and, for the most part, so slight as never to change the essential meaning, it would be pedantic to censure him because he did not meticulously check all his references. In addition to Greek quotations Pater frequently uses Greek words and phrases, which cannot be traced to any single passage. Usually these phrases are idiomatic Greek and correctly used but he makes one curious slip in using the accusative with a verb which always takes the dative. This is so obviously wrong that it seems strange that the error was not noticed and corrected in a later edition.¹⁴

Pater's direct translations from the Greek may be divided into two groups: those varying in length from a phrase to several lines

¹⁰ Pindar O. 14. 5, *Plato and Platonism*, 267.

¹¹ *Phaedr.*, 272 A, *Plato and Platonism*, 119.

¹² Marcus Aurelius 7. 53, *Marius*, 2. 47; *Phaedo*, 97 C, *Plato and Platonism*, 81.

¹³ Marcus Aurelius 4. 32, *Marius*, 1. 200.

¹⁴ ἀκολουθεῖν τὸν λόγον, *Plato and Platonism*, 281. Campbell calls attention to this in his review of *Plato and Platonism*, *Cl. Rev.*, 7 (1893), 266.

and the longer passages, roughly half a page to several pages.¹⁵ Excluding Plato and Marcus Aurelius, whom it is convenient to consider separately, there are approximately fifty short passages, covering a wide range of writers. The writers appearing most frequently are Homer,¹⁶ the Homeric Hymns, Heraclitus, Parmenides, Pindar, Euripides and Pausanias. There are also one or two translations from Hesiod, Aeschylus, Sophocles, Herodotus, Thucydides, Aristotle, Callimachus, Plutarch, Athenaeus, Aristeides and Hermas. Two of the translations are rather free¹⁷ and occasionally unimportant words are omitted¹⁸ but, on the whole, the translations are remarkably close and accurate. The junction of passages far distant in the original to which Chew objects is found only in two short passages from the *Shepherd* of Hermas.¹⁹

His longer translations differ somewhat in faithfulness to the original. That of a passage of twenty-seven lines from Theocritus' seventh idyl is very close.²⁰ His translation of a messenger-speech from the *Bacchae* of Euripides²¹ and of the *Halcyon* are somewhat cut but fairly close.²² Cleanthes' "Hymn to Zeus" is shortened by omissions to almost half. Shorey says of this, "Walter Pater, by a trick of translation, converts its loose verbose rhetorical Greek hexameters into the plausible likeness of an Old Testament psalm."²³ And yet, one may add, still manages to keep closely to the original.²⁴ The translation from Eusebius'

¹⁵ Direct translations when accompanied by the Greek, as some of them are, usually do not have quotation marks but quotation marks are regularly used when the Greek is not given.

¹⁶ Once Pater uses six lines of Pope's translation of the *Odyssey*, without indicating his indebtedness. As far as I know this is the only time when he uses a translation not his own (*Od.* 7. 86-90, *Greek Studies*, 196).

¹⁷ Thuc. 2. 41, *Plato and Platonism*, 102; Paus. 2. 10. 5, *Greek Studies*, 248, 249.

¹⁸ Homeric Hymn to Aphrodite, *Greek Studies*, 12; Homeric Hymn to Pan, *Greek Studies*, 16.

¹⁹ Mandate, 6. 2. 2, Mandate, 10, 1. 2, Vision, 3. 13. 2, Mandate, 10. 3. 1; *Marius*, 2. 115, 116; Vision, 3. 10. 5, 13. 3, *Marius*, 2. 120.

²⁰ Theocritus 7. 131-157, *Greek Studies*, 126, 127.

²¹ *Bacchae*, 677-751, *Greek Studies*, 71-73.

²² *Marius*, 2. 81-84. For references in *Marius* I have used Anne K. Tuell's annotated edition (New York, 1926).

²³ *Platonism Ancient and Modern* (Berkeley, Cal., 1938), 20.

²⁴ *Plato and Platonism*, 50.

Ecclesiastical History differs from these others in that while it follows the Greek closely, the passage is not only condensed by some omissions but certain sections are transposed and the whole somewhat re-arranged.²⁵ Lucian's *Hermotimus* is reduced to approximately half by the omission of sentences and sections or even groups of sections. In addition, it suits Pater's purpose in *Marius the Epicurean*, which, one must not forget, is a work of fiction, to represent Hermotimus, not as an old man, but as a boy. That necessitates, of course, some changes; for instance, the twenty years of study become "months of toil." But actually, except for the omission of details, which are, for the most part, unessential, the dialogue is produced faithfully.²⁶ The method used in the "somewhat abbreviated version" of the Homeric Hymn to Demeter is slightly different:²⁷ almost all the numerous ornamental epithets and some passages of several lines are omitted. Several times he summarizes a passage briefly in his own words. For example, a passage of twenty-seven lines, Demeter's speech to Helios and his answer, is summed up by, "The goddess questioned him and the Sun told her the whole story." There is nothing to distinguish this sentence in Pater's own words from the translation, which follows the Greek very closely. One may object, as Chew does, to "unnoted omissions" but one must admit that Pater is remarkably skillful in omitting only the digressive and the superfluous and succeeds admirably in making the translation appear a smoothly connected whole.

As for Plato, Pater himself sets a high standard for translation. He says in his "Essay on Style," "If the original be first-rate, one's first care should be with its elementary particles, Plato, for instance, being often reproducible by an exact following, with no variation in structure, of word after word, as the pencil follows a drawing under tracing-paper."²⁸ Pater's own translations of approximately a hundred passages of Plato, most of them in *Plato and Platonism*, usually measure up very well to this standard.²⁹

²⁵ Eusebius 5. 4, 6, 35, 9, 10, 15, 17-19, 51, 20-23, 27, 45, 46, 29-31, 36-38, 41, 42, 53-58, 61-63, *Marius*, 2. 191-196.

²⁶ *Marius*, 2. 144-170.

²⁷ *Greek Studies*, 83-91.

²⁸ *Appreciations*, 14, 15.

²⁹ In one case the reference is incorrect. The reference should be *Rep.*, 458, not 144 (*Plato and Platonism*, 266).

There are twelve "unnoted omissions" for the sake of brevity. Though the translation usually follows the Greek closely, in about a dozen of the shorter passages it is rather free. However, the sense is always brought out adequately and, as in seven cases the Greek is also given, Pater is probably here deliberately interpreting rather than translating. In three passages there is paraphrase rather than translation, i. e., phrases are condensed as well as omitted and once the order of sentences is also changed.³⁰ In only one case do we find the junction of passages distant in the original.³¹ Though there are a few obscure or infelicitous expressions, I find almost no errors.³² Certainly Pater makes every effort to give a clear and exact rendering and usually he is successful. In the longer paragraphs, for instance, he frequently gives in parenthesis an explanatory word: "enthusiasm (or possession)," "into this form of life (into a human body)."³³ Or he gives his own personal comment in parenthesis; there are, for example, four such explanatory comments in a half page translation of the *Philebus*.³⁴ As an example of the art of translation at its best, we might take Pater's translation of what he calls Plato's evening prayer³⁵ where we get a combination of painstaking accuracy with the highest literary excellence.³⁶

Pater's use of the *Meditations* of Marcus Aurelius in *Marius the Epicurean* must be considered by itself for the obvious reason that *Marius* is a work of fiction with Marcus Aurelius playing an important part. Pater clearly knows the writings of Marcus Aurelius extremely well and makes use of them freely in various ways. Passages in quotation marks are introduced in various connections, sometimes in the conversation of the emperor, sometimes in the analysis of his character. The speech of Marcus Aurelius before the senate is a cento of passages from his writings, twenty-

³⁰ *Meno*, 71 A, *Phaedo*, 98 C, *Rep.*, 327, 328, *Plato and Platonism*, 101, 80, 128.

³¹ *Phaedo*, 95 C and 107 A are brought together, *op. cit.*, 95.

³² Campbell points out *Cl. Rev.*, 7 (1893), 266, two or three errors.

³³ *Plato and Platonism*, 172.

³⁴ *Ibid.*, 153, 154.

³⁵ *Rep.*, 571, *Plato and Platonism*, 138.

³⁶ Campbell in his review says, "The translations of illustrative passages are extremely close and have a strong flavor of the original" (*Cl. Rev.*, 7, 266).

two of which may be traced to their source.³⁷ On one occasion phrases from the *Meditations* are actually put into the mouth of Fronto.³⁸ As might be expected from the circumstances under which they are used, the translations are, for the most part, free and in many cases, though accompanied by quotation marks, are paraphrases rather than translations. Aside from the cento mentioned above and another shorter one,³⁹ there is one other case in which two passages far distant in the original are joined.⁴⁰ In addition to thirty-five passages that can be definitely located in the *Meditations*, there are several others given with quotation marks and often as the sentiment of Marcus Aurelius which, although in his spirit and consistent with his ideas, cannot be traced to any specific passage in his writings.

Aside from quotations in Greek and direct translations, there are nearly two hundred references in Pater to specific passages of Greek literature which may be traced without any question to their source. In most cases, the name of the Greek author is indicated. Rather more than half of these, as might be expected, refer to Plato, and more than half of the Plato references are to the *Republic*, though there are also references to the *Apology*, *Lysis*, *Meno*, *Phaedo*, *Phaedrus*, *Symposium* and *Theaetetus*.⁴¹ Most of these references to Plato occur, naturally, in *Plato and Platonism* but about thirty are found in other works of Pater. Half a dozen passages are referred to more than once. Of the non-Platonic references, the largest number (25) are to Homer and the next largest number (16) to Pausanias. This is not strange, when one considers Pater's great interest in art and religion, which makes both Homer and Pausanias, different as they are, important as source material. There are also references to the Homeric Hymns, Xenophanes, Herodotus, Thucydides, Pindar, Sophocles, Euripides, Aristophanes, Xenophon, Aristotle, Plutarch, the *Greek Anthology*, Aelian, Arrian, Athenaeus and Dio Cassius. At times

³⁷ *Marius*, 1. 201-211.

³⁸ *Ibid.*, 2. 10.

³⁹ *Ibid.*, 2. 51, 52.

⁴⁰ Marcus Aurelius 2. 16 and 3. 11. 2, *Marius*, 2. 10.

⁴¹ This list would be extended considerably, if there were included dialogues which Pater discusses without alluding to specific passages, e. g. *Charmides*.

Pater's memory apparently proves false as to his source. For instance, in the story of Harmodius and Aristogeiton Pater, though he refers to Herodotus as his source, gives details found not in Herodotus, who mentions the story only briefly, but in Thucydides.⁴² Again there is a reference to Dionysus "a seven months' child, as Callimachus calls him." The extant remains of Callimachus do not contain that term but Lucian does use it of Dionysus.⁴³ Pater also says, "He [Homer] names Hades by the golden reins of his horses." Homer uses this term of Artemis and Ares but not of Hades. Perhaps Pater is thinking of its use by Pindar in a fragment quoted by Pausanias.⁴⁴ I cannot find that Dionysius of Halicarnassus mentions, as Pater says he does, human sacrifices in connection with the worship of Dionysus, though that statement is found in other writers.⁴⁵ Sometimes Pater, probably unintentionally, misleads the reader as to the source of a reference. For example, when he says, "Alcman . . . boasts that he belongs to Lacedaemon 'abounding in sacred tripods,' that it was here the Heliconian Muses had revealed themselves to him," one would naturally suppose that he is referring to a poem of Alcman. Actually the reference is to an epigram of Alexander of Aetolia who, as a literary device, represents Alcman as speaking in his own person.⁴⁶ So too when he speaks of those who "like Aeschylus, knew Artemis as the daughter not of Leto but of Demeter" there is no indication that this is given on the evidence of Herodotus.⁴⁷ Occasionally the exact circumstances under which a remark in Plato's dialogue occurs eludes him. For instance, he twice represents Cebes as the author of a remark actually made by Phaedo, and once credits Socrates with an argument of Simmias.⁴⁸ In describing Cephalus, he speaks of "his Sophoclean amenity, as he sits there pontifically at the altar in the court of his peaceful house." Actually Cephalus has come from the sacrifices in the court and the interview with Socrates apparently

⁴² *Greek Studies*, 277, 278, Herod., 5. 55, Thuc., 6. 54-59.

⁴³ *Greek Studies*, 25, Lucian *Dialogues of the Gods*, 9. 2.

⁴⁴ *χρυσήπιος*, *Greek Studies*, 94, Paus., 9. 23. 4.

⁴⁵ *Greek Studies*, 47, 48, e. g. Paus. 9. 8. 2.

⁴⁶ *Plato and Platonism*, 212, *Greek Anthology*, 7. 709.

⁴⁷ *Greek Studies*, 169, Herod. 2. 156.

⁴⁸ *Greek Studies*, 93, 94, 95, *Phaedo*, 59, 92 C. Campbell calls attention to this (*Cl. Rev.*, 7, 266).

takes place in the house.⁴⁹ Similarly, Pater ascribes to the chorus a line spoken by Dionysus in the *Bacchae*.⁵⁰

Slight misinterpretations may be found in a few of these references. Though Pater knows that "The old Greek word which is at the root of the name Daedalus . . . probably means to work curiously," he goes on to say "all curiously beautiful woodwork is Daedal work" and concludes "the main point about the curiously beautiful chamber in which Nausicaa sleeps in the *Odyssey* being that . . . it is wrought in wood."⁵¹ This interpretation of the adjective seems to me unjustified, especially as the phrase "shining doors" shows that the chamber was not made entirely of wood. Pater calls poetry "one of Plato's two higher forms of divine mania" though Plato says that a third kind of possession and madness comes from the muses.⁵² Perhaps Pater is thinking of the first two (prophecy and augury) as one.

One may conclude, then, that Pater's Greek background was remarkably extensive, even granting that some of his references probably come from secondary sources.⁵³ It includes not only Homer and the great writers of the fifth and fourth centuries but in the earlier period Hesiod, the Homeric Hymns and the pre-Socratics, in the Alexandrian period Callimachus and Theocritus and in the Graeco-Roman period Plutarch, Pausanias, Lucian and

⁴⁹ *Greek Studies*, 129, *Rep.*, 328 B. Incidentally, the phrase "Sophoclean amenity" illustrates well the richness of Pater's allusions, suggesting as it does both the story of Sophocles related by Cephalus and the term *εὐκολος* applied by Aristophanes to Sophocles (*Frogs*, 82).

⁵⁰ *Greek Studies*, 63, *Bacchae*, 19.

⁵¹ *Greek Studies*, 237, 238, *Od.* 6. 16-19.

⁵² *Appreciations*, 209, *Phaedrus*, 245 A.

⁵³ Pater himself mentions Mullach's *Fragmenta Philosophorum Graecorum* and Zeller's "excellent work on Greek philosophy" (*Plato and Platonism*, 59) and probably these were the source of his references to the pre-Socratics. He also quotes in his chapter on Lacedaemon directly from K. O. Müller "in his laborious, yet, in spite of its air of coldness, passably romantic work on the Dorians" (*Plato and Platonism*, 199, 214, 220). The influence of this work in this chapter is very great and five of Pater's references may be traced to it. In addition, the fact that he quotes (*Greek Studies*, 262) from Overbeck's *Geschichte der Griechischen Plastik*, 131 (Leipzig, 1869) suggests that he may have used the same author's *Die Antiken Schriftquellen zur Geschichte der Bilden Künste bei den Griechen* (Leipzig, 1868) as a convenient compilation of references in Greek literature to works of art and artists.

Marcus Aurelius. He knows not only the extant plays of Sophocles but the fragments also, not only the *Memorabilia* of Xenophon but his *Constitution of the Lacedaemonians*, the *Moralia* of Plutarch as well as the *Lives*. There are also translations from or scattered references to the *Greek Anthology*, Theophrastus, Strabo, Arrian, Aelian, Athenaeus, Aristeides, Hermas, Eusebius and Nonnus. The only considerable field of Greek literature left unexplored by him, it seems, was Greek oratory. Apparently the Alexandrian period interested him less than the Graeco-Roman period, as there are comparatively infrequent references to Theocritus and Callimachus and none at all to Apollonius and New Comedy. One cannot, however, judge conclusively the range or intensity of Pater's Greek interests from his references and quotations except that they do make it clear that he was greatly interested in certain authors and intimately acquainted with their writings. It would not be fair, for instance, to conclude from the more frequent references to Euripides that he was preferred to Sophocles and Aeschylus. The uncertainty of such conclusions may be shown in the case of Sappho. The fact that he couples her with Catullus as a lyric poet⁵⁴ does not at all indicate the real interest in her that he must have had, since according to Wright he left notes for an article on her and an unfinished essay on the Age of Sappho.⁵⁵

The question arises whether Pater's knowledge of Greek literature was accurate and thorough as well as extensive. I am not in this paper concerned with certain conclusions of Pater, which have been attacked and, it seems to me, convincingly refuted, such as his interpretation of the *Bacchae*⁵⁶ and his view of Sparta.⁵⁷ It has been seen that he makes, on occasion, surprising slips and that he depends on a memory that does not always prove trustworthy. But considering his very extensive use of Greek quotations and references, the amazing thing is that these slips are so few and for the most part, so slight. To apply Chew's criticism to Pater's use of Greek quotations, though unnoted omissions are fairly common, especially in the longer translations, the junction of

⁵⁴ *Plato and Platonism*, 127.

⁵⁵ Wright, *op. cit.*, II, 116, 128.

⁵⁶ A. W. Verrall, *Cl. Rev.*, 9 (1895), 225 ff.

⁵⁷ Paul Elmer More, *Nation*, 92 (1911), 365 ff.

passages far distant in the original occurs only rarely⁵⁸ and mis-translations are almost non-existent. Instead of concluding as Chew does "in hardly a single translated passage can one depend on the accuracy of the translation" we can say that in almost no passage can the essential accuracy of the translation be questioned. Certainly only a person thoroughly at home in Greek literature could have had at his command such a great store of quotations and references and only a master of literary style could have used them so effectively and artistically, without pedantry, and, for the most part, without sacrificing accuracy.

HELEN H. LAW

Wellesley College

NOTES ON SIR RICHARD BLACKMORE

Little is actually known about the life of Sir Richard Blackmore. Even the date of his birth has remained hidden, for some authorities have either given no birth date at all or have placed it around 1650.¹ Good evidence exists, nevertheless, to establish 1654 as the probable year of his birth. At the close of the inscription which was placed upon Blackmore's tomb, the date of his death is given as October 9, 1729, and his age is stated as seventy-six.² This would indicate that he was born in 1653; but there is other evidence to indicate that 1654 is the correct date, for when he matriculated at Oxford on March 19, 1668/9, his age was given as fourteen.³

A search made by the Rev. T. S. B. F. de Chaumont through the parish registers of Corsham in Wiltshire revealed that the page of

⁵⁸ There are five cases outside the centoes of Marcus Aurelius.

¹ *DNB* omits the date. Among those giving 1650 or around 1650 are: *The Encyclopaedia Britannica* (14th ed., London, 1937), III, 684; Joseph Thomas, *Universal Pronouncing Dictionary of Biography and Mythology* (5th ed., Philadelphia, 1930), p. 392; *An Analytical Bibliography of Universal Collected Biography* (London, 1934), p. 54.

² *The Gentleman's Magazine*, LII (1782), 230.

³ Joseph Foster, ed., *Alumni Oxonienses* (Oxford, 1891), I, 133. This date is substantiated by *The Records of Old Westminster* (London, 1928), I, 94. It seems that Blackmore entered Westminster at the age of thirteen and remained there only a part of one year before matriculating at Oxford.

the register covering the year 1654 is so badly torn that it might as well be missing; furthermore there is no entry of the birth of Sir Richard Blackmore on any of the pages of the register covering the years from 1642 through 1663. It is the opinion of the clergyman who made this search that the record of Blackmore's baptism is on the torn page. This opinion seems justified by the fact that the entries of other children of the same family appear on various pages of the register.⁴ Of course, this evidence of the parish register is negative in nature, but with the support of both the records of Oxford and of Westminster to back it, it seems fairly safe to assume that 1654 is the probable date of Sir Richard Blackmore's birth, and that at the time of his death, he was probably in his seventy-sixth year.

Richard Blackmore, who grew up in this small village of Corsham in Wiltshire near Bath, was "descended from a good family in Dorsetshire."⁵ This family, although old and respected, seems to have been in modest circumstances, and Richard's father, Robert Blackmore, is said to have been an attorney-at-law.⁶

At the age of thirteen, Richard entered Westminster School, where he remained only a brief period before proceeding on to Oxford.⁷ At Oxford, Blackmore entered as a commoner in St. Edmund's Hall, where he took his degree of bachelor of arts on April 4, 1674, and the degree of master of arts on June 3, 1676. This time given over to study was much longer than was usual for one to remain at the university, and Anderson thinks that Blackmore was preparing to become a physician.⁸ There is evidence, however, that he served as a tutor at St. Edmund's Hall, for Hearne has said of Blackmore, "That he was a great tutor, and much respected, as I have often heard."⁹ Wood has also added evidence by saying, "Thomas Heynes . . . became a com. of S. Edm. hall under the tuition of Mr. Rich. Blackmore in the month of Nov. 1678."¹⁰ Blackmore was later in life twitted by the wits

⁴ Letter of May 1, 1940, from the Rev. T. S. B. F. de Chaumont to the author.

⁵ Robert Anderson, ed., *The Works of the British Poets* (London, 1795), VII, 581.

⁶ A. H. Bullen, "Sir Richard Blackmore," *DNB*.

⁷ Joseph Foster, *op. cit.*, I, 133.

⁸ *Op. cit.*, p. 581.

⁹ *Remarks and Collections of Thomas Hearne* (Oxford, 1885), II, 169.

¹⁰ *Athenae Oxonienses* (ed. by Philip Bliss, London, 1820), IV, 793.

who disliked him on account of his teaching. It seems strange that when they accused him of having been a country school teacher, he did not reply that he had been a tutor at Oxford. Perhaps he had been both, for he remained silent on this point, although he frequently struck back on other counts.

According to a fellow collegian, Blackmore was a very diligent student, but a Dr. Thomas Pierce found Blackmore to be lacking in music and most defective in Greek; however he did feel that Blackmore was capable of being a demy, but he doubted that he would be chosen one.¹¹ It appears that Blackmore was not chosen, despite Robert Blackmore's petition to the King, "praying for a King's letter in favor of his son, Richard, that he may be chosen demy of Magdalen at the next election," and in which he reminded the King of his "having been a great sufferer for his loyalty in the times of usurpation."¹²

Although we do not know where he got the money to travel, we know that Blackmore visited the continent and took his degree in medicine from the university of Padua, after having studied there for two years.¹³ Nothing seems to have been known about his journey except the general information that he visited France, Germany, and the low countries in addition to his stay in Italy. Among the manuscripts of Reginald Cholmondeley, Esq. of Condovery Hall, Shropshire, there exist bills of exchange which were drawn by Richard Blackmore on James Smith in 1683 and 1684. These bills of exchange are dated respectively from Nismes, Montpelier, Geneva, Venice, Strasbourg, Rotterdam, and Rome, which seems conclusive proof that Blackmore visited these cities.¹⁴ Further intimation that Blackmore visited Geneva is given by Anthony à Wood in an account of "Thos. Bent of Lincoln College," who died at Geneva, 21st of May 1683, and whose epitaph, fixed on the wall of a church there, was made by Richard Blackmore.¹⁵

Blackmore probably returned to London in 1684. On February 9, 1685, he married Miss Mary Adams at St. Paul's Church,

¹¹ *Calendar of State Papers, Domestic Series, December 1671 to May 17, 1672, Preserved in the Public Record Office* (London, 1897), p. 200.

¹² *Idem.*

¹³ *DNB.*

¹⁴ *Fifth Report of the Royal Commission of Historical Manuscripts, Part I* (London, 1876), p. 338.

¹⁵ *Fasti Oxonienses* (London, 1815), v, 380.

Covent Garden, with a Mr. Hopkins officiating.¹⁶ It has not been known previously who Blackmore's wife was or when he married. He enjoyed the distinction of being elected a fellow of the Royal College of Physicians at the Comitia Majora Extraordinaria of April 12, 1687, an honor which came to him rather early in his career.¹⁷ He continued in favor, and on April 17, 1697, he was sworn a "physician in ordinary with accustomed fee and allowance."¹⁸ Two years later he "attended Hannah Fromantelee, widow at Whitechapel; later he made a deposition for the heirs saying, 'Did not at any time then think her able to make a will.'"¹⁹ Shortly after this Blackmore and another physician, Hannes, treated the Duke of Gloucester.²⁰ When the King died, he was one of the physicians who gave their opinions at the opening of his Majesty's body and when Queen Anne ascended the throne, he was appointed one of her physicians, in which position he remained for some time.²¹ Norman Moore records that "During one of the last years of the seventeenth century, Dr. Blackmore was elected a governor of St. Bartholomew's Hospital."²² Munk has told us that "Sir Richard was voted to be an Elect of the Royal College of Physicians on August 22, 1716, and shortly afterwards, on October 1, 1716, he was made a Censor of the same body."²³ He has further recorded that on October 22, 1722, Sir Richard resigned his position of Elect in the Royal College of Physicians, and the reason given is that a year before he had moved his household to Boxted in Essex, where he spent the rest of his life.²⁴

On June 13, 1701, while he was still in London, he was elected

¹⁶ "The Registers of St. Paul's Church, Covent Garden, London" in *The Publications of the Harleian Society* (London, 1907), xxxv, 57.

¹⁷ William Munk, *Roll of the Royal College of Physicians* (London, 1878), I, 467.

¹⁸ *Calendar of State Papers, Domestic Series of the Reign of William III* (London, 1927), p. 107.

¹⁹ *Calendar of State Papers, Domestic Series of the Reign of Anne* (London, 1924), II, 530.

²⁰ William Pittis, *Some Memories of the Life of John Radcliffe, M.D.* (London, 1715), p. 46.

²¹ Alexander Chalmers, *General Biographical Dictionary* (London, 1812), v, 336.

²² *The History of St. Bartholomew's Hospital* (London, 1918), II, 351.

²³ *Op. cit.*, I, 468.

²⁴ *Ibid.*, p. 469.

to the Society for the Propagation of the Gospel in Foreign Parts, a society that counted among its members the Archbishop of Canterbury and the Bishop of London.²⁵ The last years of his life were saddened by the death of his wife; his affection for her is expressed in the epitaph which he wrote for their joint tombs.²⁶

An abstract of the will of Sir Richard Blackmore, which was dated May 13, 1729, reads as follows:

I desire to be buried in Boxted parish church, near my late wife, between 11 & 12 at night, with a velvet pall over my coffin, but no pall-bearers & my coffin to be plain and neat but not adorned with escutcheons & other ornament except what is necessary and no hatchment to be put up upon my house. I desire all my lands, etc. to be sold. I bequeath to my great niece, Mary Warner, the interest on £500 until her age of 21 & then she to have the whole. To my nephew, Richard Blackmore Hurst, £2000 on age of 21. To my niece, Rebecca Stafford, £500 & a further £150. To Robert Maberly, son of my niece Maberly, £50. To William Beach, son of my niece Beach, £50. To my nieces Anne Ellison & Mary Beach, my sister, uncles, the children of my niece Maberly, £5 each. If Richard Blackmore Hurst die before the age of 21, then £1000 to Oxford University to the Vice Chancellors and other Heads of Houses, to elect a student or Member of the University to write poems on divine subjects six months in every year, giving preference to St. Edmund's hall, viz:—650 lines in verse to be approved by the Vice chancellor & for the other six months to write some discourse in prose to censure & discourage all profane & obscene plays, poems, & other immoral writings which shall be published alternately each half year; each student elected to continue for 7 years. To Edward Moore, of Boxted, gent. £20 & I make him my executor, & to his sons, Edward & Thomas Moore, £5.

Residuary legatee:—my nephew Richard Blackmore Hurst; if he die before the age of 21, then Miss Rebecca Stafford, Mr. Robert Maberly, Mr. William Beach & Mary Warner to go share & share alike as residuary legatees.

Signed: Richard Blackmore.

Witnesses:—Henry Goodrick, Alice Norman, Arthur Mansal.

Proved:—4 November 1729, by Edward Moore the executor named.²⁷

E. HUDSON LONG

University of Delaware

²⁵ *Calendar of State Papers, Domestic Series of the Reign of William III* (London, 1937), p. 358.

²⁶ Quoted in the *Gentleman's Magazine*, LII (1782), 230.

²⁷ Abstract of Sir Richard Blackmore's will, furnished to the author by Miss Mary M. O'Farrell.

LA COULEUR DANS *LA COMÉDIE HUMAINE* DE BALZAC

On lit dans le *Journal* des Goncourt:

Flaubert nous disait aujourd'hui: l'histoire, l'aventure d'un roman ça m'est bien égal. J'ai la pensée quand je fais un roman, de rendre une coloration, une nuance. Par exemple, dans mon roman carthaginois, je veux faire quelque chose de *pourpre*; dans *Madame Bovary*, je n'ai eu que l'idée de rendre un ton, cette couleur de moisissure de l'existence des cloportes.¹

La couleur a-t-elle vraiment un rôle aussi important dans les romans de Flaubert? Il est permis d'en douter. Il m'a paru intéressant, toutefois, de noter que ce procédé littéraire, si on le dépouille de cet air de paradoxe que Flaubert lui donne dans le passage cité plus haut, est parfaitement connu de Balzac. Il l'a utilisé, et d'une façon consciente, dans plusieurs de ses romans. Voici, d'abord, ce qu'il écrit dans les premières pages du *Père Goriot*:

La rue Neuve-Sainte-Genève surtout est comme un cadre de bronze, le seul qui convienne à ce récit, auquel on ne saurait trop préparer l'intelligence par des couleurs brunes, par des idées graves; . . .²

Dans *Les Employés*, c'est tout un groupe de personnages qu'il fait mouvoir dans une atmosphère grise et voilée. Ce sont de petites gens qui complotent dans l'ombre et le secret. Il les compare à des souris, à des belettes. Elisabeth Baudoyer, l'âme du complot,

avait en elle quelque chose de chétif qui faisait mal à voir. . . . Ses traits fins, ramassés vers le nez, donnaient à sa figure une vague ressemblance avec le museau d'une belette. . . . Son teint (était) plein de tons gris, presque plombés.³

Mitral, un auxiliaire, est un homme "à visage de la couleur de la Seine et où brillaient deux yeux tabac d'Espagne." C'est un avare froid comme une corde à puits et sentant la souris. Les autres sont des auvergnats, marchands de ferraille ou de meubles d'occa-

¹ I, 367.

² VI, 223. Sauf indication contraire, les citations de Balzac sont faites d'après l'édition Conard.

³ XIX, 50.

sion, des usuriers de bas étage. Il les oppose aux Rabourdins qu'il fait vivre dans un milieu brillant et fortement coloré.

Ce procédé est encore plus manifeste dans le troisième épisode de l'*Histoire des Treize*, la *Fille aux yeux d'or*. On sait que le titre primitif de ce curieux roman devait être la *Fille aux yeux rouges*; ⁴ et c'est, en effet, cette couleur qui se dégage du récit. L'action se passe dans un boudoir rouge, blanc et or.⁵ Paquita ne s'abandonne à de Marsay qu'après l'avoir revêtu d'une robe de velours rouge. Enfin c'est dans le sang que le drame se termine; la fille aux yeux d'or expire "noyée dans le sang."⁶

Rappelons-nous aussi que c'est dans les neiges immaculées de la Norvège que se passe l'action de Séraphita, cet ange de pureté.⁷

Et, chez Balzac, il ne s'agit pas d'un simple procédé littéraire. La couleur n'est pas qu'un symbole. Elle exerce une influence réelle sur nous; elle est un de ces mille facteurs qui contribuent à former

⁴ Cf. Spoelberch de Lovenjoul, *Histoire des œuvres de Balzac*, 2^e éd., p. 109.

⁵ Ces trois couleurs sont symboliques. "L'âme a je ne sais quel attachement pour le blanc, l'amour se plaît dans le rouge et l'or flatte les passions..." (XIII, 382), "Si la Fille aux yeux d'or était vierge, elle n'était certes pas innocente," dit Balzac, deux pages plus loin; et ainsi s'expliquent les trois couleurs qui prédominent dans la décoration du boudoir. Le blanc symbolise la virginité, le rouge l'amour et l'or la passion.

⁶ A noter que le roman est dédié à Eugène Delacroix.

⁷ "Les anges sont blancs" dit Louis Lambert. (*Louis Lambert*, XXXI, 161).—Ce symbolisme des couleurs, chez Balzac, a été maintes fois signalé par les critiques. Dès 1836, Nettement écrivait dans la *Gazette de France* (16 Février): "Dieu a donné à l'homme l'intelligence; M. de Balzac en a fait un pinceau." Nous lisons dans les études sur Balzac publiées par l'université de Chicago. "Mme de Mortsauf, in *Le Lays dans la vallée*, is like that lily, symbolically white in person and in costume; the word *blanche* is repeated not unlike a Wagnerian motif." (*Studies in Balzac Realism*, III, 2). Cf. aussi G. M. Fess, *The correspondence of physical and material factors with character in Balzac*, p. 99.—P. Abraham, *Créatures chez Balzac*, p. 166.—H. Garrett, *Clothes and Character: the function of dress in Balzac*, pp. 56-57, etc.—Il semblerait même que Balzac ait voulu donner une couleur semblable à toute une série de romans, comme en témoigne le passage suivant: "Le ton, le style, la composition, il voudrait dire la couleur de ces études sur l'art (c'est moi qui souligne), sont en parfaite harmonie avec la *Peau de chagrin*, autour de laquelle elles doivent être groupées le jour où cette œuvre sera publiée... dans le format in-octavo." Cf. Préface de la première édition d'une *Fille d'Eve* et de *Massimilla Doni*. (Ed. Calmann-Lévy, 1879, XXII, 529.)

nos caractères et à déterminer nos actes. Voici un exemple entre plusieurs autres: Dans la *Recherche de l'Absolu*, il écrit:

L'amour enseveli dans leurs cœurs . . . (Balzac parle de l'amour qu'Emmanuel de Solis et Marguerite Claës ressentent l'un pour l'autre) ce sentiment éclos sous la voute sombre de la galerie Claës, devant un vieil abbé sévère, dans un moment de silence et de calme; cet amour grave et discret, mais fertile en nuances douces, en voluptés secrètes, . . . subissait la couleur brune, les teintes grises qui le décorèrent à ses premières heures.⁸

Et plus haut dans le même ouvrage:

Si l'on observe avec attention les produits des divers pays du globe, on est tout d'abord surpris de voir les couleurs grises et fauves spécialement affectées aux productions des zones tempérées, tandis que les couleurs les plus éclatantes distinguent celles des pays chauds. Les mœurs doivent nécessairement se conformer à cette loi de la nature.⁹

C'est, du reste, une théorie de Balzac que tous les êtres de l'univers agissent réciproquement les uns sur les autres.¹⁰ La couleur, comme tout ce qui nous entoure, doit aussi exercer une influence sur nous.

Et, selon son habitude, Balzac ne s'arrête pas aux causes; il s'efforce de s'élever jusqu'à des principes transcendants qui expliquent ces causes et dans lesquels il cherche l'unité de sa pensée. Dans le *Chef d'œuvre inconnu*, par exemple, il montre que le dessin et la couleur ne sont point distincts.¹¹ Dans *Massimilla Doni*, il va plus loin. Le médecin français demande à la Duchesse:

Madame . . . en m'expliquant ce chef d'œuvre, . . . (Il s'agit du Mosè de Rossini) vous m'avez parlé souvent de la couleur de la musique, et de ce qu'elle peignait; mais en ma qualité d'analyste et de matérialiste, je vous avouerai que je suis toujours révolté par la prétention qu'ont certains enthousiastes de nous faire croire que la musique peint avec des sons.¹²

La réponse de la Duchesse est trop longue pour être citée en entier. Je la résumerai brièvement. Les arts, affirme-t-elle, ont

⁸ XXVIII, 223.

⁹ XXVIII, 113-4.—Bien d'autres passages pourraient être cités pour confirmer ces théories de Balzac. "En contemplant des arabesques d'or sur un fond bleu, avez-vous les mêmes pensées qu'excitent en vous des arabesques rouges sur un fond noir ou vert?" demande la Duchesse dans *Massimilla Doni*, XXVII, 456.

¹⁰ Cf. Curtius (Trad. Henri Jourdan), *Balzac*, p. 59.

¹¹ Balzac tiendrait ces théories de Delacroix. Cf. Curtius, *op. cit.*, p. 50.

¹² XXVII, 455-456.

un même objet : réveiller des émotions. Les moyens dont ils se servent sont divers, les effets sont les mêmes. "Un architecte italien nous donnera la sensation qu'excite en nous l'introduction de Mosè." Elle avoue qu'elle "n'est pas assez savante pour entrer dans la philosophie de la musique." C'est Gambara, ce fou de génie, que Balzac va charger de nous expliquer rationnellement cette assimilation de la couleur aux sons. Selon Gambara, "la nature du son est identique à celle de la lumière. Le son est la lumière sous une autre forme : l'un et l'autre procèdent par des vibrations qui aboutissent à l'homme et qu'il transforme en pensées dans ses centres nerveux."¹³

La preuve que Gambara n'est que le porte-voix de Balzac, c'est que ces mêmes théories avaient déjà été exposées dans les dernières pages de *Séraphita*, celles qui décrivent son assumption au ciel. Wilfrid et Minna sont à genoux, dans une espèce d'extase, et le ciel s'entr'ouvre pour eux :

La lumière enfantait la mélodie, la mélodie enfantait la lumière, les couleurs étaient lumière et mélodie, le mouvement était un Nombre doué de la Parole; . . . ils comprirent les invisibles liens par lesquels les mondes matériels se rattachaient aux mondes spirituels. En se rappelant les sublimes efforts des plus beaux génies humains, ils trouvèrent le principe des mélodies en entendant les chants du ciel qui donnaient les sensations des couleurs, des parfums, de la pensée, et qui rappelaient les innombrables détails de toutes les créations, comme un chant de la terre ranime d'infinis souvenirs d'amour.¹⁴

Et dans *Louis Lambert*, il est encore plus précis :

Le son est une modification de l'air; toutes les couleurs sont des modifications de la lumière; tout parfum est une combinaison d'air et de lumière; ainsi les quatre expressions de la matière par rapport à l'homme, le son, la couleur, le parfum et la forme, ont une même origine; car le jour n'est pas loin où l'on reconnaîtra la filiation des principes de la lumière dans ceux de l'air.¹⁵

"Avant Baudelaire et Rimbaud, Sénancourt avait perçu de subtiles correspondances entre les parfums, les couleurs et les sons,"¹⁶

¹³ XXVIII, 60.

¹⁴ XXXI, 334-5.

¹⁵ XXXI, 164.—Notons que nous retrouvons dans cette étude de la couleur les trois grandes divisions de la Comédie Humaine. Des effets de la couleur Balzac s'élève aux causes, et des causes aux principes.

¹⁶ Cf. Moreau, Pierre, *Histoire du Romantisme*, p. 12.

mais ces observations, inexpliquées, que les contemporains pouvaient attribuer à une sensibilité malade, sont loin d'avoir la précision, la portée des hypothèses balzaciennes que nous venons de résumer.

La plupart des romantiques, des poètes en particulier, ont usé et parfois abusé de la couleur. Il existe un contraste frappant que les contemporains ont plusieurs fois remarqué—entre l'éclat de la couleur dans les œuvres de la nouvelle école littéraire et les tons en grisaille du classicisme finissant. L'évolution réaliste est commencée. On se préoccupe de faire voir au lieu de faire comprendre. Balzac, aussi, comme ses contemporains, attribue à la couleur un rôle considérable; mais il fait plus. Par des généralisations qu'on a parfois qualifiées de hâtives et qui sont peut-être géniales, il s'est élevé jusqu'à des principes qui sont d'une grande originalité pour l'époque. Ces principes sont à la base des théories les plus importantes qui seront développées plus tard par l'école symboliste.

H. U. FOREST

University of Pennsylvania

JEAN LEMAIRE DE BELGES ET AUSONE

Dans sa jeunesse, Jean Lemaire avait composé un poème intitulé *Nostre eaige*. C'est, dit Stecher,¹ 'une paraphrase assez gracieuse de cette vieille maxime *Utendum est aetate: cito pede labitur aetas*' et il ajoute: 'Lemaire met aussi en vedette ce souvenir d'un chœur du Thyesta du Sénèque: *Nulla sors longa est.*' Becker² a fait la description du ms. qui constitue le 'livret sommaire' de 1498 et où se lisent, à côté du poème *Nostre eaige* des pièces diverses en français et en latin: 'p. 9-12 *Publii Virgilii Maronis Rose* [. . .] p. 13. Ovid, *Ars amat.* III, 65-70 [. . .].—pp. 14-19. Das Gedicht *Nostre eaige* [. . .].—p. 144. Ovidii *Ars amat.* II, 113-120. *Forma bonum fragile est* [. . .].' Le ms. présente, ainsi, le

¹ *Œuvres de Jean Lemaire de Belges*, p. p. J. Stecher (Louvain, 1891), IV, 334.

² Ph. A. Becker, *Jean Lemaire* (Strassburg, 1893), pp. 339-441. Becker indique que le poème *Nostre eaige* est une interprétation des armes d'un écu et d'une devise.

poème de Jean Lemaire immédiatement après l'idylle des Roses alors attribuée généralement à Virgile, et après le passage de l'*Art d'aimer* qui commence par le vers *Utendum est aetate . . .*, et il est curieux de relever l'expression *carpite florem* au vers 79 de ce même troisième livre de l'*Art d'aimer*. En outre, le passage copié à la page 144 du 'livret sommaire' se rapporte au thème de la fuite du temps: la beauté dure peu, les fleurs de la violette et du lys ne sont pas éternelles, la tige qui portait la rose n'a plus que des épines.

Examinons donc le poème de Jean Lemaire. La première strophe illustre le thème de la brièveté de la vie que nous avons relevé dans les deux passages de l'*Art d'aimer* cités dans le 'livret sommaire,' et qui se trouve aussi dans l'idylle d'Ausone:

Nostre eaige est brief ainsi comme des fleurs
Dont les couleurs reluisent peu d'espasse.
Le temps est court . . .

La deuxième strophe rappelle le symbole de la rose du soir:³

Force se pert, toute beauté finist
Et se ternist ainsi comme la rose
Qui au matin tant vermeille esparnit,
Au soir brunist

Ausone s'était plaint que la beauté des fleurs fût éphémère et que les roses ne vécussent qu'un jour:

Conquerimur, Natura, brevis quod gratia florum est
. . .
Quam longa una dies, aetas tam longa rosarum

La rose, avait-il dit, que le matin voit naître, le soir la voit flétrie:

Quam modo nascentem rutilus conspexit Eous
Hanc rediens sero vespere vidit anum

Jean Lemaire a traduit l'idylle des roses, ainsi que l'a montré Miss Munn,⁴ et nous relevons ces vers de la version française:

³ L. P. Thomas, 'Ronsard et quelques poètes de la "Rose du soir"', *Revue de littérature comparée*, 4 (1924), 481; cf. Deschamps, *Oeuvres*, ix, 190-191.

⁴ K. M. Munn, *A contribution to the study of Jean Lemaire de Belges* (New York, 1936), pp. 148-152.

Tant comme ung beau jour dure, autant la rose est vive,

...

Celle que on voit flourir quand le soleil se lieve

On la voit ja tarie ains le jour achieve

Et, en des termes presque semblables à ceux du poème *Nostre eaige*, et avec les mêmes rimes, Jean Lemaire a traduit le distique final de l'idylle d'Ausone:

Fille, cueillez la rose ainsi qu'elle espanit

Et notez que vostre aage aussi legier finit

Il y a donc, entre les passages de l'*Art d'aimer* recueillis dans le 'Livret sommaire,' l'idylle des roses et les deux premières strophes du poème *Nostre eaige*, identité de thème et similarité des détails d'expression; c'est, en particulier, chez Ausone que Lemaire a trouvé l'image de la rose qui 'au matin rubicunde embrasée tumbé en feuilles au soir.' Mais, tandis qu'Ausone avait vu dans la fragilité des roses l'illustration d'un thème épicurien, Jean Lemaire a terminé son poème *Nostre eaige* sur une note chrétienne. Tout est bien, avait conclu Ausone, car la rose a des rejetons qui lui succéderont et prolongeront sa vie: *sed bene*. Et Jean Lemaire, au contraire:⁵

c'est donc bien [peu] de chose.

L'homme propose et, apres, dieu dispose;

Faisons donc pause a tous mondains delis:

Laissons jardins, roses, flourons et lis

Et ne plantons ou clos de nostre cueur

...

Sinon trois fleurs

Ces trois fleurs, ce sont les trois vertus théologiques, et Lemaire insiste sur le caractère mystique et symbolique du nombre trois:

Nombre de trois est tousjours florissant.

Pour illustrer les propriétés du nombre trois, notre rhétoricien ne manque pas de mentionner *dieu trine et ung*. On sait que les conflits d'images à propos de la Trinité⁶ sont fréquents à cette époque et que le nombre trois est une expression stéréotypée;⁷ mais,

⁵ Nous avons corrigé le texte de Stecher d'après la leçon de P. Spaak, *Jean Lemaire de Belges* (Paris, 1926), p. 17.

⁶ Cf. Marcel Françon, *Poèmes de transition* (Paris-Cambridge, 1938), pp. 36-37.

⁷ *Ibid.*, pp. 73-74.

en lisant les vers de Lemaire, on se souvient du *Griphe* d'Ausone sur ce même nombre.⁸ C'est là qu'Ausone a employé l'expression *tres Deus unus*. Il est vrai que ce *griphe* montre 'le peu de place que tenait le christianisme dans l'imagination d'Ausone,' comme le remarque J.-J. Ampère qui ajoute: 'mention bizarre du dogme de la Trinité, jetée au bout d'une pièce païenne, et à la fin d'un vers dont le commencement est peu sérieux.'⁹ Mais chez Jean Lemaire aussi se mêlent des manifestations de l'esprit chrétien et de l'esprit païen. Il en a donné maint exemple; en tête de sa traduction de l'idylle des roses, il a prétendu que 'l'argument de cest euvre est moral, et tel que le poete, descrivant par grand artifice la merveilleuse beauté des roses en printemps au soleil matutin et leur soudain deffaillement au soir, veult monstrier par cest exemple que toute chose terrestre est transitoire et caducque, et qu'il n'y a riens de perpetuel soubz le ciel synon bonne renommée.'

Le *griphe* expliquait, non sans beaucoup de mystère, les vertus du nombre trois et de ses combinaisons avec l'unité, c'est-à-dire, en particulier, des nombres quatre, sept et dix. Ausone a écrit sur le nombre trois un nombre de vers égal au triple du produit de dix par trois (90). Le poème *Nostre euiç* contient dix strophes de sept vers, et chaque septain peut se décomposer en un tercet et un quatrain qui sont reliés l'un à l'autre par une rime. L'arrangement de rimes a b a, b b c c¹⁰ ressemble à celui de la *terza rima*: a b a, b c b, c. Ces combinaisons d'ordre mathématique et philosophique expliquent peut-être, en partie au moins, l'emploi que fit Jean Lemaire de la *terza rima* dans plusieurs (trois) poèmes. Le premier conte de Cupido et d'Atropos est fait de cent vers répartis en trente-trois tercets plus le vers final, et c'est encore en 'vers tiercets' qu'est 'rythmée' la description du *Temple de Vénus* (205 tercets), où Jean Lemaire fait prêcher Génius, le prélat vénérien, sur le thème *Aetatis breue ver* (Ovide, *Mét.* x, 85).

Dans le *Temple de Vénus*, Jean Lemaire a conté la vision qu'il eut en rêve:

⁸ *Ausone*, trad. p. E. F. Corpet (Paris, 1887), pp. 123-125.—Remarquons que le premier mot de l'idylle des roses est *Ver*, le premier mot du *griphe* est *Ter*.

⁹ *Ibid.*, p. 140.—Le vers 88 du *griphe* est: *Ter bibē. Tres numerus super omnia, tres Deus unus*.

¹⁰ Il faut, pourtant indiquer que, souvent, le sens oblige plutôt de couper le septain en un quatrain a b a b et un tercet b c c.

En la verdeur du mien flourishing aage.¹¹

C'était 'sur le temps nouvellet' qu'il avait cherché du repos dans le sommeil. Et il a décrit un matin de printemps: 'Aurora . . . coulourait desja fleurs,' les éléments admiraient 'sa blancheur rubiconde,' des 'perles rondelettes' étaient pendues 'sur les rainceaux des espineux rosiers.' La traduction que Jean Lemaire a faite de l'idylle des roses présente un tableau semblable:

Au printemps gracieux. . .
 j'alay sur la verdure.
 L'aube du jour poignant de couleur purpurine
 Ramenoit le beau jour
 . . .
 Lors on n'eut sceu juger se la rose en ses gemmes
 Donnoit couleur au jour ou la prenoit de mesmes.
 . . .
 Sur les tiges jouoit la perle rondelette

Le *Temple d'Honneur et de Vertus* dépeint aussi une scène champêtre à l'époque où 'May doulx et courtois' fait son apparition: 'Pan a manteau de couleur purpurine,'

Lors se monstre au monde
 Plus nette et plus monde
 Que une perle ronde
 Aurora la blonde
 Devant le soleil
 Clere et rubicunde
 . . .
 Toute la contree
 Sera rencontree
 De freche rousee

Mais, 'par un matin triste,'

on perceut Aurora
 Prendre paleur pour blancheur rubiconde.

Ce sont seulement des notations de détail qui sont communes à

¹¹ Cf. Pétrarque: *Nel tempo che rinnova i miei sospiri* (*Trionfo d'amore*, v. 1);—*Bell'era, e nell'età fiorita e fresca* (*T. d. fama*, II, v. 88);—*Ch'era dell' anno e di mia etate aprile* (*Morte*, Canz. IV, v. 13);—*ch'avendo in mano mio cor in sul fiorire* (*Morte*, s. XX, v. 3-4);—*allor ch'ella fioriva* (*Morte*, Canz. I, v. 53);—*Nel dolce tempo della prima etade* (*Vita*, Canz. I, v. 1).

ces trois poèmes ; mais c'est le même sentiment ; en outre, le *Temple d'Honneur* contient 82 tercets. Ces 82 tercets se décomposent ainsi : L'acteur (12 tercets) ; Titirus (15) ; L'acteur et Galatee (5) ; Egle (4) ; L'acteur (46). Ils expriment la tristesse de trois des sept bergers et bergères à l'approche de la fin de la vie idyllique qu'ils avaient connue.

Les thèmes du printemps, de la fuite du temps, de la rose du soir, les préoccupations d'ordre mathématique et mystique sur le nombre trois,¹² l'emploi de la *terza rima* dans le *Temple d'Honneur*, le *Temple de Vénus* et le premier conte de Cupido, la présence du septain dans le poème *Nostre eaige*, où se retrouve un principe d'enchaînement des rimes semblable à celui de la *terza rima*, permettent de rapprocher ces œuvres les unes des autres et d'y voir la marque de l'influence à la fois de l'idylle des roses d'Ausone et de son griphe sur le nombre trois. Mais Jean Lemaire a suivi aussi d'autres modèles : l'*Art d'Aimer* d'Ovide et le *Roman de la Rose*, en particulier.¹³ Il y a eu contamination, et Jean Lemaire a

¹² Relevons aussi les 'neuf cieulx' du *Temple d'Honneur* (iv, 201) et 'Les neuf beaux cieulx que Dieu tourne et tempere Rendent tel bruit en leurs spheres diffuses' du *Temple de Vénus* (iii, 111). Cette idée pythagoricienne de la musique des sphères, Lemaire avait pu la recueillir dans un passage intercalé du *Roman de la Rose* (cf. éd. P. Marteau [Orléans, 1878], iii, 71) ou chez Dante (cf. *La divina Commedia*, dec. ediz. [Milano, 1938], p. 162, Par. I, 76-78) ; mais le nombre des sphères (*neuf*) est d'une autre origine : le système de Ptolémée.

¹³ Cf. *Le Roman de la Rose*, p. p. E. Langlois (Paris, 1922), iv, 22 (vers 13483-13484) :

Le fruit d'Amours, se fame est sage,
Cueille en la fleur de son aage.

Cf. aussi les vers de Martin Le Franc rapportés par M. Becker, *op. cit.*, pp. 374-375 :

Le temps s'enfuit, or l'employez
A voz pouvoirs joyeusement.

Relevons le *e'l viver fugge* de Pétrarque (*Vita*, s. II, v. 14).—Il faut, peut être aussi, signaler les préoccupations de Dante à propos des nombres 3, 10, 33, . . . , car, en écrivant le *Temple de Vénus* et en employant la *terza rima*, Jean Lemaire pouvait suivre l'exemple de Dante aussi bien que celui de Pétrarque.

Sur la Trinité, citons les vers 19141-2 du *Roman de la Rose*, éd. E. Langlois, iv, 257 :

Ne vit pas la trine unité
En cete simple trinité.

combiné des motifs divers qui, d'ailleurs, se relieut naturellement les uns aux autres. Les sources de ses poèmes sont multiples; mais il s'est adressé principalement à Ausone et s'est inspiré de l'idylle des roses qui, à la fin du XV^e siècle et au commencement du XVI^e, était attribuée généralement à Virgile.

MARCEL FRANÇON

Harvard University

THE FIRST ENGLISH DICTIONARY, CAWDREY'S
TABLE ALPHABETICALL

Robert Cawdrey's *Table Alphabeticall* of 1604,¹ the first dictionary of the English language, has been previously discussed as an outgrowth of the Renaissance controversy on the influx of foreign words into the English vocabulary. In his preface Cawdrey opposes this influx,² supporting his position by plagiarizing the well known passage on "ynckhorne termes" from Thomas Wilson's *Arte of Rhetorique*, 1553. The *Table Alphabeticall* has also been shown to have stemmed in part from the Latin-English dictionaries and, specifically, to have borrowed material from Thomas Thomas's *Dictionarium linguae Latinae et Anglicanae*, 1587 (sixth edition, 1600).³

It is my purpose here to point out further associations and borrowings of Cawdrey, which are probably more basic than those hitherto indicated. The student of early English lexicography notices at once that Cawdrey's concept of a dictionary differs from that of his immediate successors. Whereas Bullokar, Cockeram, Blount, and Phillips made their dictionaries storehouses of difficult and elegant words exclusively, Cawdrey's main interest, as

¹ The unique copy of the first edition is in the Bodleian, but a rotograph is available in the Library of Congress. The second edition is unknown; the third appeared in 1613 (copies in British Museum and Bodleian) and the fourth in 1617 (British Museum). Each of the later editions differed from its predecessors only in the slight expansion of the word-list.

² That Cawdrey is not entirely consistent in this attitude appears in the later discussion.

³ D. T. Starnes discusses Cawdrey's relations to the Renaissance controversy and to the bilingual dictionaries in "English Dictionaries of the Seventeenth Century," *University of Texas Studies in English*, No. 17 (July, 1937), 20-24.

expressed on his title page, was in "hard usual words." This attitude may, no doubt, be attributed to the fact that both Robert Cawdrey and Thomas, his son and the augments of the *Table*, were schoolmasters.⁴ The main source of Cawdrey's dictionary is therefore to be found, I believe, in pedagogical works and school-books,⁵ many of which contained lists of words to be studied for spelling, pronunciation, syllabication, etc. The addition of definitions to such lists was a natural step.

Addressing educators in his *Elementarie*, 1582, Richard Mulcaster⁶ devoted considerable space to a discussion of "the right writing of our English tung" and added a "Generall Table" of some 8000 items.⁷ This table, consisting mainly of short and familiar words, is annotated to afford illustrations of the principles laid down but lacks definitions. More significant than the table itself, however, is the fact that Mulcaster insists at length upon the urgent need for an English dictionary to build up the prestige and facilitate the correct use of the mother tongue.

It were a thing verie praiseworthy in my opinion, and no lesse profitable then praise worthie, if som one well learned and as laborious a man, wold gather all the words which we vse in our English tung, whether naturall or incorporate, out of all professions, as well learned as not, into one dictionarie, and besides the right writing, which is incident to the Alphabete, wold open vnto vs therein, both their naturall force, and their proper vse: that by his honest trauell we might be as able to iudge off our own tung, which we haue by rote, as we ar of others, which we learn by rule.⁸

Perhaps partly as a result of this strong plea by an eminent schoolmaster though mainly as an inevitable development in a

⁴ In his dedicatory letter (1604 ed.) Robert Cawdrey professes to have been formerly master of the grammar school at Okeham in Rutland and describes his son as "now Schoolemaister in London."

⁵ A link between the early dictionaries and the early grammars was noted by G. H. McKnight, *Modern English in the Making* (New York, 1928), p. 250; and A. W. Read referred incidentally to Coote as the main source of Cawdrey in "The Spelling Bee," *PMLA.*, LVI (June, 1941), 495, n. 2.

⁶ Head-master of the Merchant Taylors' School (1561-1586) and of St. Paul's School (1596-1608), hence master of Edmund Spenser, Bishop Lancelot Andrewes, and other distinguished men.

⁷ *Mulcaster's Elementarie*, ed. by E. T. Campagnac (Oxford, 1925), pp. 190-245.

⁸ *Ibid.*, p. 187.

language-conscious age, there is evidence of continuous interest in the dictionary project from this time on. In the prefaces to his *Booke at Large for the Amendment of Orthographie for English Speech*, 1580 and his *Bref Grammar for English*, 1586,⁹ William Bullokar, pioneer orthoëpist and grammarian of the English language, announced his intention, apparently never fulfilled, of culminating his linguistic studies with an English dictionary. The *Grammatica Anglicana* by P. Gr., 1594, contains a "Dictionarium" of about 500 words with Latin equivalents and a shorter "Vocabula Chauceriana" with Elizabethan equivalents.¹⁰

A more substantial contribution was made by Edmund (usually miscalled Edward) Coote in his *English Schoole-Master* of 1596,¹¹ one of the earliest and most popular English primers. Coote follows Mulcaster's advice as well as his practice, for he includes an alphabetical table with definitions for all but the commonest words and with symbols to indicate the language from which each word was derived.

Cawdrey's *Table Alphabeticall*, 1604, falls directly in the line of Mulcaster and Coote. Probably Cawdrey knew Mulcaster's work;¹² certainly he derived much help from Coote in both method and content. As for method, Cawdrey follows Coote in indicating the language from which the English words are derived,¹³ makes use of

⁹ Bullokar's works ed. by Max Plessow in *Palaestra*, LII (Berlin, 1906), pp. 247, 338.

¹⁰ The unique copy of the *Grammatica Anglicana* in the British Museum has been edited by Otto Funke in *Wiener Beiträge zur Englischen Philologie*, LX (Vienna, 1938). Funke attributes the work to Paul Graves (pp. xxxiii-xxxvi), about whom only the few facts gleaned from the prefatory matter are known.

¹¹ The first edition survives in a unique copy in the British Museum; although this copy lacks the title page and prefatory matter, it is unmistakably identified by the colophon: "At London. Printed by the Widow Orwin, for Ralph Jackson and Robert Dewar. 1596." The work ran through many editions with little revision, reaching a 54th edition in 1737 (copy in Yale Library). Coote was head-master of the grammar school of Bury St. Edmunds, Suffolk from June, 1596 to May, 1597. Of his subsequent career nothing is known.

¹² Most of the words in Cawdrey's table had appeared in Mulcaster's.

¹³ This good precedent set by Cawdrey was not followed in the two succeeding dictionaries, neither John Bullokar nor Cockeram making any attempt to deal with origins of words. Blount resumed the practice in his *Glossographia*, 1656, though his etymology was questionable.

the symbol "k" for "a kind of," and gives similar directions for the use of the table.

Coote

... thou must get the Alphabet, that is, the order of the letters as they stand, without Booke perfectly: to know where euery letter standeth, as (b) neere the beginning, (m) about the middest, and (v) toward the end. Therefore if the word thou wouldest finde, begin with (a) looke in the beginning of the Table, if with (t) looke toward the end: Againe, if thy worde beginne with (ba) looke in the beginning of the letter (b) but if with (bu) looke toward the end of that letter, . . .

Cawdrey

... thou must learne the Alphabet, to wit, the order of the letters as they stand, perfectly without booke, and where euery Letter standeth: as (b) neere the beginning, (n) about the middest, and (t) toward the end. Nowe if the word, which thou art desirous to finde begin with (a) then looke in the beginning of this Table, but if with (v) looke towards the end. Againe, if thy word beginne with (ca) looke in the beginning of the letter (c) but if with (cu) then looke toward the end of that letter.

Whereas Coote's list consists of about 1500 words, the commonest undefined and the others defined by a single synonym, Cawdrey's list contains about 2500 words with definitions, though sometimes inadequate,¹⁴ for all. The following items from the beginning of the two tables will, however, illustrate the unmistakable borrowing which has occurred.

Coote

Abandon, cast away.

Abbesse, abbatesse, mistress of a Nunnerie.

Abbut, to lie vnto.

Abecedarie, the order of the letters, or he that vseth them.

Abiect, base.

Abiure, renounce.

Absolue, finish.

Cawdrey

Abandon, cast away, or yeelede by, to leaue, or forsake.

Abbesse, abbatesse, Mistris of a Nunnerie, comforters of others.

Abbut, to lie vnto, or border vpon, as one lands end meets with another.

Abecedarie, the order of the Letters, or hee that vseth them.

Abiect, base, cast away, in disdain.

Abiure, renounce, denie, forswear.

Absolue, finish, or acquite.

¹⁴ Some definitions are vague: *Clauchordes*, mirth; *Orifice*, mouth; *Eden*, pleasure or delight. The symbol "k" forms an unsatisfactory substitute for descriptions of birds, fish, trees, etc.: *Bay*, (k) tree; *Beagle*, (k) hound; *Citron*, (k) fruit.

Absolute, perfect.
Absolution, forgiveness.
Absurd, foolish.
Accesse, free coming to.

Absolute, perfect, or upright.
Absolution, forgiveness, discharge.
Absurd, foolish, irksome.
Accesse, free coming to, or a way to a place.

While Cawdrey's closest affinity is with the grammarians and schoolmasters and his list therefore consists mainly of familiar expressions, he—or more likely his son—also felt the fascination of the elaborate classical derivatives. There is a smattering of such words as the following, which were, of course, unparalleled in Mulcaster or Coote and derived from the Latin-English dictionary of Thomas mentioned above.

Amaritude, bitterness; *Ambage*, long circumstance of words; *Caenation*, supper; *Concinnate*, made fit; *Concruciate*, torment; *Conculcate*, tread underfoot; *Ientation*, breakfast; *Mundifie*, to make clean; *Pactation*, covenanting; *Periclitation*, jeopardy; *Peruicacie*, obstinacy; *Pluuia-tile*, rainy; *Viuiscent*, lively; etc.

It was unfortunate for the development of the English dictionary that succeeding lexicographers scorned the practical schoolmasters' tradition and focussed on the more eccentric and less permanent elements in the language. This attitude was, in fact, responsible for sidetracking the English dictionary for a century. Bullokar (1616) is careful to identify himself on his title page as "Doctor of Physick," Cockeram (1623) as "Gentleman," Blount (1656) as "Barrister of the Inner Temple," and Phillips (1658) as "Gentleman." Although Coles (1676) acknowledged himself a schoolmaster and was noticeably more tolerant in his word-list than his predecessors, he gave disproportionate space to specialized vocabularies—archaisms, cant and dialectal expressions, mythological and geographical terms. It was J. K. (John Kersey?) who, in the militant preface to his *New English Dictionary*, 1702,¹⁸ sounded the recall to the earlier tradition and reinstated the fundamental part of the language in the dictionary. J. K.'s comment on his immediate predecessor, Coles, is significant:

... the Design of this Ingenious Author ... is very different from ours; That apparently being to oblige the Publick, with as large a Collection as

¹⁸ Copies of this edition survive in the Bodleian and the University of Chicago Library.

possibly could be made of all sorts of hard and obsolete Words, both domestick and foreign, as well Proper Names as the Terms of all Arts and Sciences, Poetical Fictions, &c. Whereas, ours is intended only to explain such *English* Words as are genuine, and used by Persons of clear Judgment and good Style; leaving out all those foreign Terms, that in Mr. Coles's time were viciously introduc'd into our Language, by those who sought to approve themselves Learned rather by unintelligible Words than by proper Language.

Finally in Nathan Bailey's *Universal Etymological English Dictionary* of 1721 an acceptable balance and synthesis between the various elements of the language is at least approximated.

GERTRUDE E. NOYES

Connecticut College

THE SOURCE OF THE SUBTITLE TO CHAUCER'S TALE OF PHILOMELA

In Chaucer's *Tale of Philomela*, one of the Legends of Good Women, the expression "Deus dator formarum" appears. F. N. Robinson in his edition of Chaucer's works refers this subtitle to general Platonic doctrine, possibly of Boethian origin. The actual expression, Robinson concludes, arises perhaps from some unknown source which Chaucer was translating.¹

W. R. Moses in his article of April, 1934, "An Appetite for Form,"² does not discuss this subtitle at all. He does, however, use the opening lines of the Legend of Philomela³ which are apparently for him simply a translation of this subtitle, to advance his exposition on Chaucer's philosophical interest in the Platonist-Augustinian theory on matter and form.

¹ Cambridge Chaucer, p. 967. See also Skeat, *Complete Works of Chaucer* (Oxford, 1896), III, 340-41.

² *MLN.*, XLIX, 226-229. The article is a comment on the following couplet from the Legend of Medea (*LGW*, 1582-1583):

As mater apetiteth forme alwey,
And from forme into forme it passen may. . . .

³ Thow yevere of the formes, that hast wrought
This fayre world, and bar it in thy thought
Eternaly. . . .

See also J. A. Bryant, *MLN.*, LVIII (1943), 194-6.

Between St. Augustine, however, and Chaucer stand several centuries of philosophical exposition. And it is within this period that the expression, "Deus Dator formarum" acquires a technical philosophical signification. In Avicenna, one of the Arabs of the Bagdad School of thinkers, are found the philosophical sources which proximately make possible the "Deus Dator formarum." Avicenna held the general Neo-Platonic doctrine of the hierarchic cascading of the Intelligences from the Ineffable. Each intelligence emanated from the one above it in the series. These intelligences, connected to the spheres, produced by way of emanation both the soul and body of each planet. The lowest of these intelligences was joined with the moon and this "Intelligentia Agens" informed both the intellect of man and all other earthly bodies. The "Intelligentia Agens" becomes in Avicenna the giver of forms. In the *Metaphysices Compendium* (translated into Latin by N. Carame, Rome, 1926) Avicenna (on pages 204 and 207) uses the expression, "Dator Formarum." It is Averroes who, as it were, calls the attention of the Middle Ages to this doctrine when, in his summation of Avicennian thought, he says: "Et ideo quia Avicenna obedit istis propositionibus, credidit omnes formas esse ab intelligentia agente, quam vocat datorem formarum." A more complete exposition may be found in *In Metaphysicorum Libros*, Book VII, Comm. 31 (*Commentaria in Opera Aristotelis*, Venice, 1562-1576, VIII, 181a and b).

After the twelfth century this expression, "Dator Formarum," is used as a technical philosophical expression indicating the thought of Avicenna. In the Christian West, however, He who at once informed the intellect and gave substantial forms to things would have to be God. And under one form or another the "Dator Formarum" or the Intelligentia Agens becomes identified with God. Gundissalinus, William of Auvergne, Bishop of Paris, Robert Grossetête, Bishop of Lincoln, and finally Roger Bacon, an English Franciscan of the thirteenth century, hand down this Avicennian tradition, now baptized, as it were. In his *Opus Majus*, Book II, Chapt. 5; in his *Opus Tertium*, Chapt. 23, Roger Bacon expounds his theory and traces his philosophical inheritance, through the names already mentioned, back to Avicenna.

Whether Chaucer knew any of this philosophical inheritance directly from Roger Bacon cannot even be surmised; the possi-

bility, however, was there. Chaucer does mention the names of Avicenna and Averroes in his works. In the *Pardoner's Tale*, lines 889-890, he refers to the "Book of Healing," the title under which the compiled works of Avicenna were known to the Middle Ages. In the description of the physician in the general prologue, he also refers to Avicenna and Averroes (lines 432-433).

Whether Chaucer held the expression "Deus Dator formarum" in its technical philosophical sense we have no way of knowing. As Mr. W. R. Moses has pointed out, the best that can be said is that Chaucer's ideology stemmed from the Neo-Platonic-Augustinian tradition. For purposes of accuracy, however, it is important to note that the subtitle of the *Tale of Philomela* did have a known source in the Middle Ages, and that Chaucer was aware of the writings of Avicenna. These two facts do not make Chaucer a Christianized Avicennian, nor does it necessarily follow that he read the works of Avicenna. It can be said in closing, however, that the expression "Deus Dator formarum" was as popular an expression among the intelligentsia of the thirteenth and fourteenth centuries as the expression "survival of the fittest" is today.

CLEMENTINE E. WIEN

University of Toronto

THE SOURCES OF SPENSER'S BRITOMARTIS

There has been considerable speculation as to Spenser's immediate source for the name Britomartis, which he uses in the title of Book III of *The Faerie Queene* and elsewhere when the meter does not compel him to shorten the form. The *Variorum* Spenser includes a number of possible sources. Thomas Warton mentioned the name's appearance in Callimachus, Claudian, Solinus, the *Ciris* of Virgil, and the *Metamorphoses* (1586) of Antoninus Liberalis (*Variorum*, III, 330). Lotspeich gives references to Diodorus, Claudian, and Boccaccio, while C. B. Millican quotes a significant passage from Henry Lyte's *Light of Britayne* (1588), in which Queen Elizabeth is called "the bright Britona of Britayne: euen Britomartis President of Britaine" (*Variorum*, III, 339).

We should need to look no farther than this last quotation if we could assume that Spenser had neither written nor planned Book III before 1588, an assumption which seems especially untenable in the light of newly discovered evidence. In her recent volume, *The Evolution of The Faerie Queene* (Chicago, 1942, chs. 1, 8), Mrs. Josephine Waters Bennett concludes that Book III was planned and in part written even before Books I and II. It seems very doubtful that Spenser could have adopted the name Britomartis as late as 1588, especially since it was already known to him from other sources.

The most probable immediate source is one not hitherto observed, the *Liber Mythologiae* of Natalis Comes, from which Spenser drew a number of other classical names. In Comes' discussion of Diana (III, xviii) we find the following passage:

Cur venationibus praefecta credita sit Diana, caussa huiusmodi ab antiquis memoratur: Nympha quaedam Britomartis, vel (ut alii maluerunt) Britimartys, cum venaretur, in quaedam retia cecidit: unde cum se explicare non posset, fera superveniente praecipue, Dianae sacellum vovit si incolumis evaderet, quod postea erexit, & Dianae Dictinnae ab iis retibus nominavit, unde dicta est postea venantibus praefecta Dea, ut scripsit Dicaearchus, & Aristophanis enarrator. Alii tamen maluerunt Dianam ipsam venationibus praefectam fuisse, quod venationibus mirum in modum delectaretur, quare eius imagini semper arcus adhiberi solitus fuit, ut scripsit Melanthus in libro de imaginib. Deorum. Alii dicunt Britomartim Iovis & Charmes filiam carissimam fuisse Dianae ob venandi studium, quae cum Minoem insequentem fugeret, prae amore se in mare deiecit in retia, quae ad capiendos pisces erant in mare demissa, & a Diana in Deorum numerum delatam. Dictynnae & Alpheiae nomine culta est ab Aeginetis & a Cretensibus, ut ait Apollodorus Cyrenaicus in libro de Diis.

A similar but shorter account of Britomartis appears in the onomasticon by the Stephani and others which was appended to Ambrosius Calepinus' *Dictionarium Undecim Linguarum* (Basel, 1590, p. 67), and which had first appeared in 1544. This account omits any mention of Britomartis' deification after her death but directs the reader to Virgil's *Ciris* and to Diodorus Siculus.

Diodorus (v, lxvi, 3) briefly tells the story of Britomartis but casts doubt upon the account of her death while fleeing from Minos. In Virgil's *Ciris*, however, this account is accepted and her name occurs in the lament of her mother Carme, who is expressing sympathy for Scylla, also a victim of tragic love involving Minos

(ll. 295-6). Since Spenser used the *Ciris* as a source for the episode of Glaucus and Britomartis, we can assume his familiarity with the name in Virgil. It is also possible that he read the *Ciris* in the edition of Julius Caesar Scaliger, where he would have found full notes by Scaliger on Britomartis and references to Pausanias, Hesychius, Strabo, and Solinus as sources (P. Virgilius Maro, *Appendix*, Lyons, 1573, pp. 327-30).

Following these leads, we find that Strabo agrees with Diodorus in doubting the veracity of the legend and mentions a temple of Britomartis at Cherronesus (*Geography*, x, iv, 12, 14). Pausanias gives substantially the same account as that already quoted from Comes (*Description of Greece*, II, xxx, 3). He also states that Britomartis was sometimes confused with Artemis and mentions the worship of her by the Greeks (*Ibid.*, III, xiv, 2; VIII, ii, 4; IX, xl, 3). Most interesting of all, however, is the short statement given by Solinus in his *Collectanea*, ch. xi:

Cretes Dianam religiosissime venerantur, Britomartem gentiliter nominantes, quod sermone nostro sonat virginem dulcem.

Here Britomartis is confused with Diana, who is so called because in Latin the name sounds like "sweet virgin." Solinus' etymology is obscure, but if Spenser knew this passage it would have influenced his adoption of the name.

We may speculate further upon the choice of Britomartis' name. Mrs. Bennett (*op. cit.*, ch. 7) has shown that the name of Artegall, Britomartis' beloved, was adopted as a compliment to the Earl of Leicester, but that it cannot foreshadow an expected union between Leicester and Elizabeth, as Leicester had been married to the Countess of Essex since 1578. The choice of Britomartis' name avoids such a suggestion. In his letter to Raleigh, Spenser definitely identifies Elizabeth with Diana in the person of Belpheobe, since Phoebe is another name for Diana. Gloriana represents Elizabeth as a great sovereign; Belpheobe represents her as a chaste and virtuous lady; Britomartis probably represents her as "Defender of the Faith," personifying the martial strength of England. Historically, however, Britomartis was not Diana but a nymph beloved of Diana, and her betrothal to Artegall could not therefore be a "topical" reference to marriage between Leicester and the Queen, a reference which would have become pointless anyway after Leicester's death in 1588.

In addition, we note that the original Britomartis was a huntress, a role in which Elizabeth liked to fancy herself, that she met death rather than lose her chastity, and that she was elevated to a rank among the gods. Besides Solinus' curious interpretation of the name as "sweet virgin," its apparent meaning is "Mars's Briton" or, in Boccaccio's phrase, "Britona, Martis filia" (*Variorum*, III, 339). It also has a superficial resemblance to Britomartis' prototype in Ariosto, Bradamante. These connotations of the name made its use a compliment to Elizabeth as a martial exemplar of Chastity and a lover of Justice (Artegall), without indicating a more personal significance which might have offended the sovereign and her court.

JOHN E. HANKINS

University of Kansas

JOHN DONNE AND PIERIO VALERIANO

In the *Biathanatos*, John Donne writes:

And it is recorded of many places, that all the Sexagenarii, were by the lawes of wise States, precipitated frō a bridge. Of which, if *Pierius* his conjecture be true, that this report was occasioned by a custome in Rome, by which men of that age were not admitted to surfrage; and because the way to the Senate was *per pontem*, they which for age were not permitted to some hither, were called *Depontani*.¹

The *Pierius* mentioned in the second sentence is Giovanni Pierio Valeriano di Belluno, the author of the *Amores*, the *De Infelicitate Litteratorum*, the *Antiquitates Bellunenses*, and the world famous *Hieroglyphica*, from which Donne admittedly draws his illustration.

. . . cum satis olim celebres civitates eo impietatis ferantur irrupisse, ut senes quicunque sexagesimum aetatis annum excessissent, de ponte in subiectum profluentem deijcerentur. . . . Utcunque fabula inde ansam cepit, quod aliquando senes eius aetatis Romae in Senatum ad ferenda suffragia non admitterentur. In Comitia vere per pontem, qui colliculos duos iungeret, transitus erat: qui vere prohiberentur eo accedere, Depontani appellabantur.²

Since Donne cites Valeriano directly in this instance, and since

¹ *Op. cit.* (New York, 1930), p. 73.

² *Op. cit.* (Basel, 1556), p. 124v.

Valeriano was the great source book for emblem writers and symbolists, Valeriano may well be the authority for some of Donne's more difficult symbolism. Much of Donne's symbolism is conventional; his equating of the olive with peace; the lamb, dove, and turtle with mildness; oil with mercy; and sleep with death³ are to be found in Valeriano, but they are such common equivalents that it is absurd to gloss them. Other of his emblematic allusions undoubtedly come from Valeriano or are enforced by Valeriano's authority.

In "Elegie XVIII," Donne says of the foot,

It is the Emblem that hath figured
Firmness.

Valeriano writes, "Contra vero pedes in solido constituti, iactum ostendunt fundamentum,"⁴ and gives many illustrations to prove this. Donne was also given to thinking of man's skin as his "oldest clothes," but we have a variation on this in one of his Lenten sermons. "As soon as we were clothed by God, our very apparell was an Embleme of death."⁵ This may simply be a theological observation, but a parallel may also be found in Valeriano.

Sunt qui locum ex Genesi, Et fecit eis tunicas pelliceas, eo interpretentur hieroglyphico, ut mortalitate convestitos esse eos intelligi velint. Nam cutis omnino eos indicat, qui solis exterioribus intenti, interius emarcescunt.⁶

In another sermon, Donne draws an illustration from a coin of Darius.

It was the Embleme, and Inscription, which *Darius* took for his coin, *Insculpere sagittarium* to shew his greatness that he could wound afar off, as an Archer does.⁷

This illustration may have been taken from some numismatical treatise, but the only source I have been able to discover is Valeriano.

Abeo vero armorum genere, quo Persae plurimum utuntur, sagittas

³ See respectively *LXXX Sermons*, p. 77; *L Sermons*, p. 221; *Devotions* (Sparrow, Cambridge, 1923), p. 86.

⁴ *Op. cit.*, pp. 256v-257.

⁵ *LXXX Sermons*, p. 147.

⁶ *Op. cit.*, 249v.

⁷ *L Sermons*, p. 155.

nummis Darius impressit, sive ita gentem suam significare volverit, sive potentiam suam late diffusam indicere."

Finally, there is in the *Devotions* a lengthy description of the armless busts called "Hermes" which the ancients erected to great men. Donne expounds the meaning of the "Hieroglyphique"⁹ in a manner that is closer to Valeriano's account than anything I have been able to find.

Contra vero erant Hermea signa quadrata sine manibus & brachiis, solo quippe insignita capite, eaque praecipue apud Athenienses. . . . Ostendit vero hoc sermonem suapte vi pollere, & sine manibus omnia conficere.¹⁰ Hermaes . . . ut significaretur, rationem & veritatem perinde ut forma quadrata rectam semper stare.¹¹

Valeriano is by no means the source of all of Donne's symbolism. He does not say, as Donne does, that vapor is the hieroglyphic of God's judgment and blessings, that man is the emblem of God's union to the church, that war is a symbol of evil, and a torch of liberality, and that valor towards men is an "Emblem of ability towards women."¹² I do not know the source of these devices; perhaps, like Jonson, Donne invented some of his symbols.

DON CAMERON ALLEN

The Johns Hopkins University

HENRY VAUGHAN'S "THE ASS"

According to Professor Judson, Henry Vaughan's use of the ass, in the poem of that title and elsewhere, as a symbol of meekness, humility, and patience was inspired by the "Ad Encomium Asini Digressio" with which Henry Cornelius Agrippa concluded his *De Incertitudine et Vanitate Omnium Scientiarum et Artium*.¹ I would not deny this for we know that Thomas Vaughan was an ardent reader of Agrippa's works. I would feel more certain of

⁹ *Op. cit.*, p. 310.

¹⁰ *Op. cit.*, p. 256.

¹¹ *Op. cit.*, p. 120.

¹² *Ibid.*, p. 290.

¹³ See respectively *Devotions*, p. 70; *L Sermons*, p. 12; *LXXX Sermons*, p. 145; *ibid.*, p. 760; *Paradoxes* (Keynes, London, 1923), p. 76.

¹ Cornelius Agrippa and Henry Vaughan, *MLN.*, xli, 178-81.

the connection, however, were Agrippa's book the only one to contain an account of this symbolism. This is not the case.

If, omitting from the consideration all pictorial sources and all traditional sources such as the Feast of the Ass, we look only in the library, we find many other accounts. In the *Hieroglyphica* of Valeriano Bolzani—a book printed in the early part of the sixteenth century and reissued many times—there are ten folio pages on the symbolism of the ass, and from the last pages of this essay—the section titled "Labor Indefessus atque Servilis"—Agrippa borrowed without shame.² Valeriano's work was a boon to emblem writers, and the most popular of these, Alciati, devotes his seventh emblem to the legend of the ass that carried the image of Isis. Though it had nothing to do with the emblem, Mignault, Alciati's commentator, wrote a long disquisition on the symbolism of the ass, borrowing copiously from both Valeriano and Agrippa.³

One of the most popular encomiums of the age was the oration of the monk Cipolus over the ass Ponocrates, which appeared first in a Latin translation by William Canter in his edition of Aristides. The translation was reprinted and found a place in Dornau's popular anthology, which also includes a long poem in hexameters on the same subject by the famous Dutch poet Jacob Van Den Eynde.⁴ Cipolus' oration is interesting because the monk tells of a little sermon preached by the ass in which the virtues of humility, meekness, and patience were praised. In the same year that Dornau's compilation appeared, William Jaggard brought out the second volume of *Times Store House*, the sort of book one got for Christmas and read the rest of the year. In this book, there is a chapter "Of strange and admirable properties in the Asse," and here again is the conventional symbolism and general lore.⁵

In 1623, Daniel Heinsius printed anonymously his *Laus Asini*; this book was so popular that it was turned into French by Coupé, and the Elzevir press reprinted it in a pocket edition of 264 pages

² *Op. cit.* (Basel, 1556), fols. 87-92. Adriano Banchieri's *The Noblenesse of the Asse* was printed at London in 1595; I have not seen this work, but its title sounds pertinent.

³ *Emblemata* (Paris, 1580), p. 63.

⁴ *Amphitheatrum Sapientiae Socraticae Joco-Seriae* (Hanover, 1619), I, 493-98.

⁵ *Op. cit.*, pp. 654-6.

in 1629. The work is, of course, a well-known satire, but the usual lore appears once more. Besides these special treatises, there must be others that I have missed, for I know that the Christian qualities of the ass can be found recorded in the most unexpected places.⁶

This plethora of asinine symbolism suggests to me that Vaughan probably knew what everybody else knew. My remarks do not put Vaughan's reading of Agrippa beyond the pale of probability, but they do suggest that their common information about the virtues of the ass does not provide an adequate proof of influence.

DON CAMERON ALLEN

Johns Hopkins University

HARINGTON'S FOUNTAIN

Sir John Harington, the translator of Ariosto, has often been criticized for the liberties which he took with *Orlando Furioso* and for the freedom with which he added references to himself, his family, and his friends to his notes on Ariosto's poem. There are several examples of what may be called "Haringtoniana" which are interpolated in the translation itself as well. One of the most interesting of these is to be found in Book XLII. Ariosto, in describing a banquet at the palace of a Mantuan knight, speaks of tables placed in the middle of a courtyard where there was an elaborate fountain. He says (XLII. 78. 5-6),

Poste le mense hauean quiui i donzelli,
Ch'era nel mezo per vgoal distanza. . . .

and then goes on to describe eight statues of notable women which supported the fountain. He does not say the tables were placed under the fountain, but Harington does (LXII. 71. 1-4):

But nothing did so much the sight enrich,
As did the plenteous fontaine, that did stand
Iust placed in the middle, under which,
The Pages spred a table out of hand. . . .

The fountain described by Ariosto is a large eight-sided structure.

⁶ See, for example, J. H. Alsted, *Theologia Naturalis* (Prostat, 1615), pp. 538, 561.

Eight white marble statues of famous women, with horns of plenty in their right hands, from which the water falls, support a wide blue enamelled basin. The statues are supported below by images of the poets who have glorified the ladies. The water falls into an alabaster receptacle, whence it flows away along a channel through the garden. Harington gives a more or less faithful though much condensed description of all this, but goes on with the following original details (XLII. 74. 7—75. 4):

These images bare vp a brasen tressell,
On which there stood a large white Marble vessel.

This tooke the water from that azure skye,
From whence with turning of some cock or vice,
Great store of water would mount vp on hye,
And wet all that same court eu'n in a trice. . . .

There is, in Collinson's *The History and Antiquities of . . . Somerset*, an engraving of a fountain owned by the Harington family at Kelston. The structure consists of pillars supporting an oblong tank, in the center of which on a pedestal rises a large rounded basin. At the top is the date, "1567."¹

Harington must have been proud of his family fountain; Queen Elizabeth, who stopped at Kelston in 1592, a year after the publication of *Orlando Furioso*, is traditionally supposed to have dined "right royally under the fountain which played in the court,"²

¹ John Collinson, *The History and Antiquities of . . . Somerset* (Bath, 1791), I, "Bath," facing p. 41. The engraving is entitled "Fountain of the Harringtons at Kelweston Court." The Harington arms, a fret, occur four times among the decorations on the brim of the tank, while the water falls into the basin from a device which also conveys [the] Harington name. A hare with a ring in one paw is seated on a cask or tun. The device is the same as that in the medal or seal pictured at the end of the "Apologie" in Harington's *The Metamorphosis of Aiax* (London, 1596), 1st ed., Sig. Lviii, except that there the hare is holding the ring in his mouth. The date "1567" is on the side of the cask, in the engraving in Collinson.

Townsend Rich, in "Harington's Fountain," *TLS.*, May 30, 1936, p. 460, pointed out Harington's changes in Ariosto's description of a fountain, but concluded that Harington himself had built a fountain of the type he described, and that in it he experimented with details of plumbing which later helped him in designing the Ajax. Mr. Rich apparently did not know of the engraving in Collinson, with its evidence that the fountain had been constructed many years before 1591.

² Richard Warner, *History of Bath* (Bath, 1801), p. 187. Warner's

and in the letter prefixed to *The Metamorphosis of Ajax* (1596) the author, addressing Harington, says he is anxious to see Harington's famed three wonders at Kelston, one of which is a "fountain stāding on pillers, like that in Ariosto, vnder which you may dine and suppe."³

Harington's mention of building materials different from those described by Ariosto, the trestle and basin type of fountain Harington depicts, his emphasis on ingenious details of plumbing, and his suggestion that the diners ate beneath the fountain all agree with what we know of the Harington fountain. It is evident, therefore, that Harington's confusing interpolations in describing the fountain in *Orlando Furioso* are prompted by the fountain built in his father's time at Kelston.

MARGRET TROTTER

Tusculum College

SIR JOHN HARINGTON'S PEN NAME

Sir John Harington wrote *The Metamorphosis of Ajax* under the pseudonym of Misacmos. This name is not discussed in the edition of the work by Peter Warlock and Jack Lindsay (London, Francofolio Press, n. d.), and I have found no explanation elsewhere.

Prefixed to the *Ajax* is a letter purporting to be by Harington's "loving cousin," Philostilpnos. This name, writes Sir John, "I thought at first was a word to conjure a spirit, till at last, a fellowe of mine of Cambridge, tolde mee the *Philo* was Greeke, and that he would say in English, that he loveth cleanlinesse" (Prologue, p. 20). The second component is also Greek, and the combination could mean a lover of cleanliness, or at least of what is polished or shining. Sir John continues: "To the end I may answere him in the same language, I am called *Misacmos*, which is cosin and allie to his name, and it signifieth a hater of filthinesse." To the letter itself the name is signed in Greek characters, *μισακμος*. Yet there seems to be no such word in Greek, nor is there an *'ακμος* with which

account is given *verbatim* again in Nichols' *The Progresses . . . of Queen Elizabeth* (London, 1823), III, 250-1.

³ Harington, *The Metamorphosis of Ajax*, Sig. Aij.

the author might have combined *Mis*. There is, however, a Greek word αἴχμος which may mean *squalor*, *filth*. Taken directly into English, this would have resulted in *Misauchmos*; apparently this looked forbidding to Sir John and he simplified it. His procedure is like that of Spenser, who writes *Elissa* for *Elassa*,¹ and *Cymocles* for *Caymocles*.² Neither author felt a pedant's compulsion to exactness, but modified to suit his purposes and tastes.

ALLAN H. GILBERT

Duke University

AN INEDITED BURNS LETTER

An inedited letter of Robert Burns, recently discovered in a private collection in western Pennsylvania, adds a new name to the list of the poet's correspondents. The letter is addressed to the "Rev. Mr Thos. Smith, Auchinleck, Favor of Mr Ferrier"; the following text is from a transcript furnished me, with the owner's permission, by Miss Josephine E. Roberts of Grove City College, Grove City, Pennsylvania:

My dear Sir—

I know you will be setting me down in the book of your remembrance as an ungrateful fellow for not answering your kind obliging letter.— People will pretend business, and make fifty apologies, all of them frivolous and untrue.— Five minutes you will say would do the business, and what man so hurried that he cannot spare five minutes? So 'tis impossible to exculpate the Poet from the vile charge, of unkindly neglecting his Friend:— But, if you know the French proverb, "Le vrai n'est toujours the [*sic*] vraisemblable [*sic*]," it was never more applicable than in the present case.— A few days after I got your much valued letter, I fell or rather my horse fell with me, and I broke my right arm.—

This, you will allow, was too good an apology.— I would gladly, since my recovery, have written you, but you are such a bird of passage there is no guessing where to find you; but by the same good luck that I met with you and at the same fireside too, I fell in just now with a pleasant, jolly fellow, a gentleman of your cloth, a Mr Ferrier, from Paisley, a man who may be stiled, a Body, or rather, a *Corporation* of Divinity; and he has obligingly promised to convey you this dry scrawl.—

I expect a printed copy of "Logie o' Buchan," by the first post.— I will

¹ *PMLA*, XLVII (1932), 101.

² *Modern Language Notes*, XLVIII (1933), 230.

take care to forward a Copy of it for you, if I should advertise for your address in the newspapers.— It is a sweet little air, and the stanza equally beautiful.—

I must break off here; for I find this dull rainy day and consequently, low spirits, have sunk me to such a miserable, matter-of-fact, drawling style that I am unequal to a higher task than a hand-bill Advertisement.—

Adieu my dear Sir! and believe me to [be] yours, sincerely.—

Robt Burns

Bailie Kellock's }
4th July - 1791 }

With the letter are two poetical MSS., "Wilt thou be my Dearie" and "O wat ye wha's in yon town," the former inscribed at the end,

To the Rev. Mr Smith—

Un gage d'amitié

The Author

The songs exhibit no unrecorded variations from the printed texts, but they are evidence of further correspondence, not now extant, between Burns and Smith. "Wilt thou be my Dearie" was not composed until 1794;¹ the earliest appearance of the second song is in a letter to George Thomson, written at Ecclefechan, February 7, 1795.²

The contents of the letter need little comment. The broken right arm, which Burns sustained when his horse fell with him in March, 1791, is repeatedly mentioned in the published correspondence.³ The French proverb was a favorite quotation. The old song, "Logie o' Buchan," appeared as No. 58 in the third volume of James Johnson's *Scots Musical Museum*, where, according to James Stenhouse,⁴ it was printed from a text supplied by Burns himself. This volume was published in February, 1790; presumably Burns means that he has ordered an extra copy for his friend. No other allusion of Burns's to this song has come to light; it was not even included in the poet's tentative table of contents, which J. C. Dick facsimiled.⁵

Bailie Kellock of Thornhill has not hitherto been known as a

¹ *The Letters of Robert Burns* (Oxford, 1931), II, 233-4, 241, 252.

² *Ibid.*, 288-9.

³ *Ibid.*, 68 ff.

⁴ *Illustrations of the Lyric Poetry and Music of Scotland* (Edinburgh, 1853), 336-7.

⁵ *The Songs of Robert Burns* (London, 1903).

friend of the poet, though his wife figures, not too favorably, in the most pungent of Burn's Excise letters. In 1790 one Thomas Johnston, convicted of illegally making malt, had appealed the conviction on the plea that he had sent written notice of his intention, but that the letter had miscarried. Burns commented:

As to M^{rs} Kellock's oath, it proves nothing.— She did indeed depone to a line being left for me at her house, which said line miscarried.— It was a sealed letter; she could not tell whether it was a Malt Notice or not.— She could not even condescend on the Month, nor so much as the season of the year.— The truth is, Thos. Johnston & his family being Seceders, & consequently coming every Sunday to Thornhill Meeting-house, they were a good conveyance for the several Maltsters & Traders in their neighbourhood to transmit to Post their Notices, Permits, &c.—^a

From this it might be inferred that, as in the well-known instance of William Lorimer, Burns as a private citizen was often on the friendliest terms with people whom, as an Excise officer, he had sometimes to hale to court.

"Mr Ferrier, from Paisley," is readily identified from the *Fasti Ecclesiae Scotianae*⁷ as the Rev. Robert Ferrier (1741-1795), who was ordained, 23 August, 1764, as assistant and successor to his father, John Ferrier, minister of Largo, Fife. "Adopting the principles of Independent Church Government, he demitted his charge 23 Nov. 1768 and formed a new sect in conjunction with James Smith, minister of Newburn, at Balchrystie, but subsequently left them and became a Glassite, and finally pastor of a Congregational Church at Glasgow." He was evidently such a fine, lusty Christian as would appeal to Burns: twice married, he begot ten children, the five by his second wife, Catherine Sandeman of Perth, all being born between 1787 and 1794.

Thomas Smith's name does not appear in the list of "Burns's Literary Correspondents" compiled by his executors.⁸ Five years Burns's junior, he was born in Dumfries in 1764. After graduating from Edinburgh University in 1785, he attended Alloa Seminary. Licensed by the Dumfries Presbytery (not of the Established Kirk) in 1789 and ordained a year later, he spent the next decade as a home missionary. In the year of his ordination, the Synod appointed him as missionary to America, but he failed to go. In 1800, however, "on his motion and responsibility," he emigrated to

^a *Letters*, II, 40.

⁷ V, 219.

⁸ *Burns Chronicle*, 1933, 18 ff.

the United States. After eleven years of missionary and supply work, he was installed as pastor of a United Presbyterian congregation in Huntingdon, Pennsylvania, where he remained until his death, 14 August, 1825. In 1814 he was chosen Moderator of the Synod of the American Church.⁹ But these data afford no clue to the qualities in the young missionary which attracted Burns to him, and which made him preserve these manuscripts through twenty years of itinerancy.

A notation added when the manuscripts were framed and glazed in 1854, establishes their subsequent history. After Smith's death, his widow removed to Mercer County, where, shortly before her death at "an advanced age," she gave the documents to James Magoffin of Mercer. He had them framed, and they have remained in the possession of his descendants ever since.

DELANCEY FERGUSON

Western Reserve University

KEATS'S "GATHER THE ROSE"

In a letter almost certainly written on September 22, 1818,¹ to John Hamilton Reynolds concerning Reynold's approaching marriage, Keats said, "But I conjure you to think at present of nothing but pleasure 'Gather the rose, &c.'" Maurice Buxton Forman, in a note on the letter,² argues that the source of Keats's quotation is not Herricks' well-known line but a line from Tasso,³ because of the fact that Keats, in his copy of Burton's *Anatomy*, wrote "Cogliam la rosa d'amorè" in the margin beside Burton's quotation from Ausonius: "Collige, virgo, rosas dum flos novus et

* From data supplied, through the courtesy of Miss Helen Hauck, Librarian of Westminster College, New Wilmington, Pa., from William M. Glasgow: *Cyclopedic Manual of the United Presbyterian Church of North America* (Pittsburgh, 1903), p. 319, and James A. Scouller: *A Manual of the United Presbyterian Church of North America, 1751-1887* (Pittsburgh, 1887), p. 589. Cf. also J. Simpson *Africa: History of Huntingdon and Blair Counties, Pennsylvania* (Philadelphia, 1883), 299.

¹ It is at least absolutely certain the letter was written some time before December 1, 1818, when Tom Keats died, for in the letter Keats says, "Tom is not up yet—I cannot say he is better."

² *The Letters of John Keats* (New York, 1935), p. 217, n. 2.

³ Tasso's "Cogliam d'amor la rosa," *Gerusalemme Liberata*, xvi, 15, 7.

nova pubes."⁴ The first question concerns the exact source of Keats's quotation, but more is involved, as I shall indicate later, than a mere question of source.

Mr. Forman is obviously right in believing that Keats was not thinking of Herrick's line,⁵ but otherwise mistaken. Keats, in the first place, did not know Italian in September, 1818. On April 27, 1818, Keats wrote to Reynolds that he intended to "learn Greek, and very likely Italian."⁶ Between April and September, 1818, he was too much occupied to attempt either pursuit. Before the middle of June he was busy taking care of Tom and attending to other matters, roughly from the middle of June to the middle of August he was in Scotland on a walking tour with Charles Brown, and from the middle of August to December 1, he was again at the bedside of his dying brother. He was also much concerned with such distressing affairs as the adverse criticism of *Endymion*. It was not until September, 1819, or shortly before, that he attempted seriously to study Italian.⁷ And it was most probably at the same time that he wrote his quotation from Tasso in his copy of Burton, for the book was not given him until 1819, as Keats noted on the title page, and it was in September that he was reading Burton most carefully.⁸

It cannot be argued, from the fact that Keats misquoted or adapted a line of Tasso's in his copy of the *Anatomy* in 1819, that he knew the line in 1818. It is very unlikely that he did, for it is exceedingly difficult to remember foreign words when one does not know the language. Even if Keats did know the line in 1818,

⁴ See *The Anatomy of Melancholy*, Pt. III, Sec. II, Mem. 5, Sub. 5.

⁵ Herrick, in *To the Virgins*, did not write "Gather the rose," but "Gather ye Rose-buds."

⁶ Forman, *ed. cit.*, p. 137.

⁷ On September 5, 1819, Keats wrote to John Taylor that he was "occupied in revising St. Agnes' Eve and studying Italian." In his letter to his brother George written between September 17 and September 27, 1819, Keats said, "I am reading Ariosto at present; not managing more than six or eight stanzas at a time." Presumably Keats had not gone far with his study of Italian. For the quotations, see Forman, *ed. cit.*, pp. 381 and 424.

⁸ The only reference to Burton by name in Keats's letters is under date of September 18, 1819: "I have been reading lately Burton's *Anatomy of Melancholy* . . ." (Forman, *ed. cit.*, p. 404.) The only indirect allusion to Burton's work in Keats's letters was also made in September. (*Ibid.*, p. 392.)

the fact would be of little significance, for it is obvious that Keats was thinking of an English author. He quoted "Gather the rose" in English, and he was apparently not translating but quoting. After he had written "Gather the rose" Keats added, "&c." This fact surely implies that Keats expected Reynolds to recognize the quotation and to be able to complete it. It is impossible to think that Keats would expect Reynolds to recognize a line of Tasso's in the English words, especially since both Reynolds and Keats were thoroughly familiar with the English source.

This source was the *Faerie Queene*, II, xii, 75, 6-8:

Gather therefore the Rose, whilst yet is prime,
For soone comes age, that will her pride deflowre:
Gather the Rose of love, whilst yet is time.

Ausonius's poem, or the anonymous poem quoted by Ausonius, had been used directly or indirectly over and over again by poets, among them Tasso, Despériers of Lyons, Ronsard, Samuel Daniel, Herrick, Sir Thomas Wyatt, Shakespeare, and Spenser. There is no need to look further than Spenser, for Keats was thoroughly familiar with this canto of the *Faerie Queene*, as is so well known that no proof need be offered. Spenser's account of the "Bower of Blisse," in this same canto (II, xii, 42 ff.), was indeed the part of the *Faerie Queene* that Keats liked best and that influenced him most. And Reynolds was a confirmed Spenserian. It is, for these reasons, far more likely that Keats was referring to Spenser than to Tasso or to Fairfax's translation.

The point involved is of interest because of a tendency among scholars to believe that in 1818 and 1819 Spenser's influence on Keats was replaced by the influence of Shakespeare and Milton. It appears more correct to think that the influence of Shakespeare and Milton was added to Spenser's. One does not ever entirely forget the influences of childhood and early youth, and it was Spenser who first inspired Keats to become a poet. His turning to Shakespeare and Milton did not exclude Spenser. The matter here discussed is one small indication of that fact.⁹

H. E. BRIGGS

University of Minnesota

⁹ See also my article on "Keats's 'Golden-tongued Romance,'" *Modern Language Notes*, LVIII (February, 1943), 125-128, in which I show reasons for thinking that his sonnet "On Sitting down to read *King Lear* once again" does not, as has been argued, show a rejection of Spenser's influence in January, 1818.

AN EARLY REVIEW OF THE SHELLEYS' "SIX WEEKS' TOUR"

Blackwood's Edinburgh Magazine, for July, 1818 (3:16:412-16), contains a review of the *History of a Six Weeks' Tour through France* that has not, so far as I know, been mentioned in studies of Shelley, and that seems never to have been associated with the name of either Shelley or Mary.¹ The *History*, published anonymously, is of course largely the work of Mary Shelley, based on a journal written jointly by Shelley and herself, but it includes two letters written by Shelley, and his poem on *Mont Blanc*, which is here first published. The review should certainly be included among contemporary notices of Shelley's works, just as the *History* is included in all bibliographies of Shelley.

The reviewer, who gives no indication of recognizing the authors of the anonymous volume, presents a friendly review with no moral warnings or irritating reservations such as one finds in all other *Blackwood* notices of Shelley or his works. He recommends the book as lively and well written, and cites many passages. Although he thinks the poem on *Mont Blanc* is "rather too ambitious, and at times too close an imitation of Coleridge's sublime hymn on the vale of Chamouni," he finds also that it is "often very beautiful," and he concludes his review with a selection of thirty-five lines from the poem (Part III in its entirety). *Blackwood's*, which later prided itself on its defense of Shelley and its early recognition of his genius,² might itself have been pleased if it had been aware of its earliest, unconscious recognition of the work of both Mary and Shelley.

MARCEL KESSEL

University of Connecticut.

¹ There is no mention of the review in Forman's bibliography, *A Shelley Library*, in any of Forman's editions of Shelley's works, in Dowden's biography, in Marsh's summary of contemporary periodical comments on Shelley (George L. Marsh, "The Early Reviews of Shelley," *MP.*, August, 1929; 27: 1: 73-95), in Strout's account of *Blackwood's* early championship of Shelley (Alan L. Strout, "Maga, Champion of Shelley," *SP.*, January, 1932; 29: 95-119), in the Julian edition of Shelley's writings, in Newman White's *Unextinguished Hearth* or in his recent biography of Shelley. The article has been overlooked probably because it was an anonymous review of an anonymous book and accordingly was not indexed in the journal under anyone's name.

² *Blackwood's Edinburgh Magazine*, Vol. 19 (1826), Preface, p. XXVII.

DATING A LETTER BY HORACE WALPOLE

After seeing William Mason's play *Elfrida* Horace Walpole described the performance in a letter to Mason.¹ Draper has suggested that the date of the letter be altered, using Genest² as his source for the performance of *Elfrida*:

On November 21, 1772, *Elfrida* was performed at Covent Garden. . . . Mitford (I, 100) dates this letter Nov. 19, 1773; but as there was no performance of *Elfrida* at that time, and as it fits perfectly just one year earlier, I have ventured the transposition.³

However, if the letter were dated "just one year earlier" it must be presumed that Walpole saw the play two days before it opened. Genest is misleading for he fails to list a performance of *Elfrida* just prior to November 19, 1773, the date of Walpole's letter according to Mitford. This performance is reported in the *London Chronicle* of November 13-16, 1773. It may be noted further that Walpole refers to the performances of Miss Miller and Miss Catley whereas Genest omits their names from the cast. Finally, as is clear from his letter to Mason on November 26, 1772, Walpole was bedridden with the gout in November, 1772, and could not possibly have made the trip from Strawberry Hill to Covent Garden.

HERBERT GREENBERG

Brooklyn, New York

REVIEWS

Baudelaire the Critic. By MARGARET GILMAN. New York: Columbia University Press, 1943. Pp. vii + 264. \$3.00.

On a beaucoup écrit sur Baudelaire critique, et après les "Eclaircissements" de Jacques Crépet, surtout après les travaux de S. A. Rhodes, de Léon Lemonnier, d'André Ferran et de Jean Pommier,

¹ *The Correspondence of Horace Walpole and the Rev. William Mason*, ed., J. Mitford, London, 1851, I, 100.

² John Genest, *Some Account of the English Stage, from the Restoration in 1660 to 1830*, Bath, 1832, v, 360.

³ John W. Draper, *William Mason, A Study in Eighteenth Century Culture*, New York, 1924, p. 81.

il ne reste pas grand'chose à ajouter aux matériaux déjà amassés. Aussi Miss Gilman a-t-elle cherché un renouvellement de cette question dans la façon de l'aborder. Jusqu'ici on a étudié séparément le critique d'art, le critique littéraire, le critique musical. Miss Gilman a choisi d'adopter l'ordre chronologique, seul ordre, croit-elle, permettant de rendre "perceptible le développement de l'originalité de Baudelaire" (p. v).

Elle a donc essayé de suivre la production critique de son auteur "depuis les débuts jusqu'au plein épanouissement" (p. v), et dans cette production elle a distingué quatre périodes dont la succession suggère la courbe que l'on peut tracer dans la vie de la plupart des écrivains: commencements, croissance, apogée, déclin. Seulement Baudelaire n'est pas un écrivain ordinaire et pour obtenir cette classique division Miss Gilman a dû ne pas tenir compte d'une particularité de la carrière de Baudelaire critique qui rend vaine toute application d'une méthode fondée sur la chronologie. Car cette carrière n'a rien de la continuité que suppose une évolution aussi normale. Après s'être fait la main pendant un an exactement, de mai 1845 à mai 1846, Baudelaire, au cours des cinq années qui suivirent, ne publia qu'un compte rendu—article de pure complaisance—d'un livre de son ami Champfleury (mars 1848) et une note précédant sa traduction de "Révélation magnétique" (avril 1848). Du mois d'avril 1851 à mars-avril 1852, il sembla vouloir se remettre à la critique; mais pendant ces douze mois on ne trouve qu'une préface aux *Chants et chansons* de Pierre Dupont, autre geste amical, deux chroniques écrites sur le ton de plaisanterie qui convenait à la feuille humoristique et satirique où elles parurent et le premier article sur Poe plus biographique que critique. Il est difficile de prendre au sérieux cette brève et inconsistante reprise. Et, en effet, pendant trois ans, Baudelaire abandonna de nouveau un genre littéraire auquel il semblait ne pouvoir s'attacher,—jusqu'en mai 1855, où il donna au *Pays* son "Exposition universelle." C'est seulement à partir de cette date que l'on peut parler de production continue. Encore cette période d'activité intense fut-elle elle-même de courte durée, car après 1861, si l'on excepte l'article écrit en 1863 à l'occasion de la mort de Delacroix, simple répétition de ce que Baudelaire avait déjà dit sur cet artiste, et le "Peintre de la vie moderne," imprimé la même année mais appartenant à 1859, il ne reste que des articulets, des projets avortés, des lettres de protestation aux journaux,—en un mot rien qui vaille la peine d'être relevé. Ainsi cette œuvre critique se rencontre seulement au début et vers la fin de la vie littéraire de Baudelaire, la majeure partie de cette œuvre étant entassée dans les six années de la période finale. Voilà qui change du tout au tout les perspectives habituelles. La méthode chronologique, comme la méthode statistique, est d'un emploi délicat: il ne suffit pas d'aligner des dates, il faut les interpréter.

Mais il y a plus. Les idées exprimées dans les articles publiés entre 1855 et 1861 avaient été conçues longtemps auparavant. Prenons, par exemple, la "doctrine de l'imagination" qui, d'après Miss Gilman, dans le "Salon de 1859," "embrasse et symbolise tout le credo artistique de Baudelaire" (p. 119); car c'est seulement dans ce "Salon"—chose surprenante quand on réfléchit qu'il s'agit de l'auteur des *Fleurs du mal*—que Baudelaire aurait enfin vu clairement en cette "reine des facultés" le pouvoir qui "montre à l'homme le sens caché du monde visible et crée l'analogie et la métaphore" (p. 122). Découverte qui, dans l'article sur Wagner, se serait enrichie de la croyance qu'il existe une "étroite alliance entre l'intelligence et l'imagination" (pp. 121, 180). Or, dès le début de 1856, le 21 janvier, Baudelaire écrivait à Tousse-nel: "Il y a bien longtemps que je dis que le poète est *souverainement* intelligent, qu'il est l'intelligence par excellence,—et que l'imagination est la plus scientifique des facultés, parce qu'elle seule comprend l'*analogie universelle*, ou ce qu'une religion mystique appelle la correspondance" (*Lettres 1841-1866*, 83). Et il ajoutait, nous donnant ainsi la raison pourquoi nous ne trouvons pas cette idée exprimée plus tôt: "Mais quand je veux faire imprimer ces idées-là, on me dit que je suis fou." "Il y a bien longtemps que je dis. . . ." Ces mots nous reportent loin dans le passé de Baudelaire, probablement jusqu'au temps où il se nourrissait de Swedenborg et autres mystiques anciens et modernes, c'est-à-dire avant 1846 (Cf. *La Fanfarlo*, nouvelle publiée en janvier 1847, mais écrite bien avant). Et à ce propos il est inexact de dire que dans les premiers "Salons" la théorie des correspondances ne s'appliquait qu'aux synesthésies (p. 113). Dans le "Salon de 1846," citant le passage bien connu d'Hoffmann, sur lequel Miss Gilman fonde sans doute son assertion, Baudelaire a fait allusion aux analogistes, preuve suffisante qu'il était déjà familier avec les rêveries de Fourier, le propagateur en France de la théorie de l'analogie universelle.¹ Et ne savons-nous pas, en plus, qu'à son retour de l'île Maurice Baudelaire se lia avec Esquiros, fouriériste ardent, par qui il avait certainement été initié aux complexités de l'unité universelle. Il en est de même des idées qui constituent la partie théorique du "Peintre de la vie moderne," autre sommet de la critique baudelairienne (p. 116). Il serait facile de démontrer que la recherche de la modernité, la définition du Beau, le rôle de la mémoire, la question de l'imitation de la nature étaient autant d'idées que Baudelaire avait conçues longtemps avant 1859. Pour faire cette démonstration je n'aurais qu'à citer les passages où Miss Gilman reconnaît que tous ces principes de l'esthétique baudelairienne se trouvaient déjà affirmés dans le "Salon de 1846," quel-

¹ Jean Pommier a cru discerner dans le "Salon de 1846" plusieurs expressions empruntées au vocabulaire fouriériste.

quefois en termes "presque identiques" (p. 144. Cf. 47, 141, 153, 162).

La vérité c'est que la doctrine de Baudelaire s'est formée, non pas "lentement" (p. vi), mais, tout au contraire, avec une exceptionnelle rapidité. De même qu'en 1843 l'auteur des *Fleurs du mal* avait écrit ses poèmes les plus originaux, en 1846, il avait déjà arrêté tous les articles de son credo artistique. Et quand, en sa pleine maturité, il s'adonna pour de bon à la critique il ne fit que puiser dans le fonds ancien de convictions profondément ancrées, accentuant tel ou tel aspect de sa doctrine selon les sujets qu'il traitait. Et c'est pourquoi il est impossible de distinguer aucun développement dans ces années 1855-1861. Là où Miss Gilman a cru voir une suite de progrès dans la conquête de l'originalité, il n'y a que déroulement de points de vue divers autour d'une idée constante—fondement de la doctrine—cette "pensée unique et systématique" dont Baudelaire a parlé dans sa lettre à Julien Lemer (23 février 1865): la théorie des correspondances.

Cette tentative pour retracer un développement inexistant n'affecte après tout que la structure du livre: on peut l'oublier et alors cette étude regagne son utilité. C'est la première fois qu'on nous offre une analyse aussi détaillée de l'œuvre critique de Baudelaire. Tous les articles sont résumés et appréciés; les jugements sont remarquablement sensés, souvent pénétrants, toujours subtilement nuancés. J'ai noté des pages excellentes sur les rapports de pensée entre Baudelaire et Delacroix, Poe, Joseph de Maistre;—des comparaisons suggestives avec Bergson et Proust. Miss Gilman a lu tout ce qu'on a écrit sur son auteur et sa documentation est aussi précise que riche: il est difficile de la prendre en délit d'inexactitude.² Et comme elle est rompue à tous les exercices d'érudition, elle s'est livrée à des études de détail qui rendront de grands services. C'est ainsi qu'elle a eu la patience de rassembler tous les exemples de l'emploi de certains mots comme "imagination" (119-122), le "Beau" (143-147), "génie" (150-151), "nature" (161-165), "art" (165-166), "poésie" (203-206)—listes qui forment un

² Voici, cependant, quelques erreurs: p. 8, le passage de la lettre à Mme Aupick ne se rapporte pas à la période de Louis-le-Grand ("school years") mais à l'époque de l'Hôtel Pimodan; p. 30, Baudelaire parlant de l'universalité de Delacroix aurait dit qu'elle résultait d'une "combination of erudition and naïveté," il a dit "science et naïveté," et par science il entendait "science du métier," "technique"; p. 128, Baudelaire n'a admis aucune dette envers Catherine Crowe, tout au contraire, il a bien précisé qu'il s'agissait d'une simple recontre d'idée (Salon de 1859, p. 279, éd. Crépet); pp. 101-102, Miss Gilman semble accepter l'hypothèse de J. Crépet, selon laquelle Baudelaire aurait collaboré à la Préface de la *Double vie* d'Asselineau; mais Baudelaire aurait-il critiqué aussi vivement, sur épreuves, certaines idées et expressions s'il les avait "dictées"? L'explication est simple: Asselineau admirait si aveuglement Baudelaire qu'il l'imitait en tout et jusqu'à s'appropriier les idées de son ami. Je tiens ce renseignement de Paul Bourget qui le tenait de Banville.

petit index de certaines idées essentielles chez Baudelaire, en attendant que quelqu'un prépare une concordance complète. Enfin, mérite qui n'est pas mince dans un livre où des citations françaises viennent à tout instant se greffer sur le texte anglais, les fautes d'impression sont extrêmement rares.³ *Baudelaire the Critic* est le premier livre important de Miss Gilman: il promet beaucoup pour l'avenir, et l'on attendra avec confiance le volume auquel, si je suis bien informé, elle travaille en ce moment.

ALBERT FEUILLERAT

Yale University

The Didot Perceval According to the Manuscripts of Modena and Paris. Edited by WILLIAM ROACH. Philadelphia: University of Pennsylvania Press, 1941. Pp. xi + 348.

At last justice has been done to the *Didot-Perceval*. The unsatisfactory earlier editions are now entirely superseded. The two MSS, which differ so widely, are both printed in full, the Modena (MS E) on the upper part of the pages and the Didot (MS D) below, with marginal indications of the page numbering of the earlier edition in each case. Roach properly relegates to an appendix the Merlin material which began the previous editions; he retains, however, the short *Mort Artu* which serves as a conclusion. The title *Didot-Perceval* is kept as being now consecrated by use; henceforth and forever the name of the nineteenth-century owner of one of the two MSS is thus attached to this romance of seven centuries ago.

Roach devotes more than a hundred pages to the complex problems of authorship and sources. He acknowledges his dependence on the ideas of Brugger, who has been dealing with these matters for more than a third of a century, and with whom he had an interview in Switzerland. The central question, long debated by Arthurian scholars, is this: Is the *Didot-Perceval*, which is in prose, based on a lost *Perceval* in verse by Robert de Boron? Roach, following Brugger, answers in the affirmative, but shows that the extant work must have been much modified and interpolated. The evidence is presented minutely and persuasively. No one should object to an argument based on lost versions. It is surely true that only a fraction of the early Grail literature survived. By a strange chance we even have the table of contents of a lost Old French Grail poem of seven branches (*Elucidation*, vv. 339-382). There is nothing improbable in Roach's point of view, but some skeptics will no doubt persist in the belief that the *Didot-Perceval* is entirely

³ P. 6, *bileux pour bilieux*; p. 69, Armand Boschet *pour* Baschet; p. 165, *péché original pour* originel; 194, *c'est moi que ai été pour* qui ai été; p. 247, *entire pour* entier.

the work of a continuator. In its present form its whole spirit is remote from the pious didacticism of Robert's labored verse; it shows more interest in doughty sword blows and fair damsels than in sacred talismans.

Roach censures Jessie Weston for her excessive disdain for the Didot MS, and yet he himself treats it as a stepchild. The scribe was guilty of all possible forms of haplography and dittography; the editor could have done the reader a service by clearing up many such cases. Parentheses are never used to remove unnecessary letters or words. Brackets are sometimes, but not consistently, used to supply missing letters and words. Only a few of the difficulties are cleared up in the Textual Notes. Words from the Didot MS are included in the Table of Proper Names, but not, unfortunately, in the Glossary.

The Glossary covers MS E, including Appendix A. It has a generous listing of verb forms. The majority of words listed would be familiar to most Old French scholars, but Arthurian texts are apt to be consulted by persons who are not experts in Old French. Add: *s'aseürer* "to delay, tarry" (Tobler) E 112, D 101, and at D 20 read [*s'a*]seüra instead of *seвра*. No meaning given for *encontre* fits E 1174; see also E 1205. The definition "to promise" for *avoir en covent* fits E 2164, but at E 1320 the meaning is "to owe (something to some one) because of a promise." *Contençon* is defined as "contention," but at E 35, App. A, *nos sommes en contençon de* means "we are striving to." To the definitions of *senefiance* must be added "sign, indication" for E 37, App. A (Cf. D 34, 40, 106). It is regrettable that the Glossary does not treat MS D, not only to help the reader, but also to record unusual forms or meanings. *Auguetons*, D 365, is modern *hoqueton*; see Tobler *auqueton*. At D 1404 *dinierent* is transitive with the meaning "to eat (something)"; the note says the MS reading is doubtful, but Tobler has an example. *Chablerent*, D 1157, is an interesting variant of *caplerent*, E 1335, as FEW (**cappare*) and Tobler have no examples with *-bl-*; perhaps there is influence of *cha(a)ble* (FEW *katabole*).

The Textual Notes for MS E are carefully done. The emendation suggested for E 2196 is unnecessary as the antecedent of *sien* is *Rome*; so also in D 1709.

No study is made of the language of the MSS. Not much would have been gained by a detailed study of MS E; it has the usual Picard traits. MS D, on the other hand, would have repaid study; it has the rare advantage of being dated (1301) and bristles with western traits. Here are a few observations: the case system has broken down completely; final mute *e* disappears even before consonants: *bon[e] chevalerie* 34, *cest[e] forez* 252, etc.; there are strange confusions of *-i-* and *-ie-*; palatalized *g* before *a* is written *y*; forms with initial *ch-* are common for the verb *couchier*; forms of *attendre* occur repeatedly for *entendre*; the fem. disjunctive

pron. is regularly *lié*; *astornez* 133, corresponding to *estounés* E 150, points to the Southwest (cf. FEW **extonare*); there are other cases of alternation of initial *es-* and *as-*.

Appendix B is a Perceval interpolation from one of the MSS of the *Prose Tristan*, most of it taken from the *Perceval*. Thus by a piece of good fortune we have for most of Episode C three MSS instead of two. Roach might have made more use of this fact. He discusses the matter in only one paragraph of his Introduction (pp. 7-8). To be sure, it was hardly feasible to print this third version on the same pages as the other two, but he might have indicated the correspondences of line. I find that lines 1 to 99 of App. B correspond closely to E 55-226 and D 46-196. Furthermore, the editor should have made references to this third version in his discussion of Episode C. For example, in regard to the relationship of Elaine to Gawain (p. 41), it is important to notice that App. B 22-23 corresponds almost word for word with MS E 103-104, making her Gawain's sister and Lot's daughter, as opposed to D 91-92 which makes her Gawain's niece and daughter of King Viautre de Galerot. When the editor mentions (p. 43) that D 139-141 has a better reading than E, he should have noticed that B 55-56 supports him. The long note (p. 44) on the enchantments of Britain, which makes much of the exact wording of E 218-221, should have indicated that B 93-95 agrees with E against D in the joining of the stone, but lacks the important words *hui cest jor*. When it is stated (p. 46) that D 176-178 is a better reading than E because it lacks the premature revelation about the Fisher King, it is pertinent to observe that B 83 ff. is very close to D. Other interesting comparisons are these: B 2 *Carduel* supports D against E; B 5-7 refers to Judas like E 65-66 and to "our Lord" like D 58, and is more intelligible than either. The number in B 15 is closer to D 69 than to E 77. B 87 *en la maison au Roy Pescheeur* is similar to D 181-182; this phrase is lacking in E, so that *Icil*, 209, is meaningless. We have seen that B supports now one MS, now the other; it is evident that it could have been indicated on the simpler stemma of p. 114 as an independent derivative of "z."

Roach was well prepared for the huge task of editing the Didot-*Perceval*. Some years ago he was one of the *maisnie* of Grail questers at Chicago, and very appropriately dedicates this edition to Nitze, his former teacher. The suggestions made above are no severe criticism; they show rather that Roach has achieved his aim of laying the materials before the reader, who can make his own further study and reach his own conclusions.

ALBERT W. THOMPSON

State College of Washington

Reflexive Verbs: Latin, Old French, Modern French. By ANNA GRANVILLE HATCHER. Baltimore: The Johns Hopkins Press, 1942. Pp. 213. (The Johns Hopkins Studies in Romance Literature and Languages, XLIII.)

Miss Hatcher, an associate of Professor Leo Spitzer, to whom her book is dedicated, follows essentially Spitzer's method, which he defines in the *Revista de filología hispánica*, III (1941), 371, as a "método psico-lingüístico." This method tries to interpret linguistic facts by psychological facts and in particular to explain the linguistic innovations of a given epoch and nation by the psychological, or aesthetic attitude of that particular epoch or nation. Personally I am by no means opposed to the general principle of psychological interpretation of linguistic facts. On the contrary, I believe that language is an expression of human thoughts and feelings, and as such is by no means independent of man inasmuch as he is a feeling and thinking being. But the concrete application of such a general principle is difficult, for what is reflected in language is only to a very small extent the individual man; it is rather the "collective" man, an entity we know as yet little about.

Language is fundamentally a traditional institution, imposed upon one by his parents, his education, his friends. It is a very complex phenomenon. Some important individuals, it is true, such as Cicero and Dante, have contributed to it. National genius¹ or religious or political revolutions may have transformed it to a certain extent, but can we say that French is the expression of the French soul, the creation of the French nation, and that every phenomenon of the French language can be explained only in this way? This assumption would be, in present conditions, little more than a dilettantesque generalization. What is in my opinion of extreme importance is that many facts, which I think can be referred to "psychological" causes, such as the loss of the dual, the creation of the article, the passage from an aspectual type of verb to a temporal type, the loss of the declension and so on, seem to appear sooner or later in all the languages of the world. Inherent in human speech as such, they have nothing to do with national

¹ Even such a prudent and "matter of fact" scholar as Bourciez admits this (*Eléments de ling. rom.*, 3d édit., p. 505, § 416 b): "Par-dessus tout, les Italiens sont une race artiste: cela se sent dans un adjectif comme *leggiadro*, où de l'idée de légèreté, de sveltesse, on est vite passé au sens de 'joli,' 'agréable'; aussi dans *vago* 'errant, qui arrive à signifier 'charmant' par l'intermédiaire de la langue des peintres où il désigne le flou et le vaporeux d'un tableau. Voyez enfin comment de *disinvolto* (= "disinvoluto, c. à d. 'débarrassé de ce qui l'enveloppait'), s'est heureusement dégagée une idée d'aisance et de liberté dans les manières." I would add for Italian *prepotente*, *senno*, for French *chic*, *joli*, *charmant* etc., words which can scarcely be translated into any other language.

characteristics. Man is before everything else a man, even as a speaker; then he is Italian, French, etc.

This preliminary statement is necessary, I believe, to make clear my standpoint with respect to the fundamental principles that guided Miss Hatcher in the writing of her book. I approve of the essential idea, but I believe that such facts as the difference between active, middle, and passive, which in different forms appear in several ancient and modern languages, should be studied in as many languages as possible. Only by such study can one arrive at definitive results, not simply by logical or psychological deductions. I think it was an unhappy idea of Miss Hatcher's to limit her research to one language, for Modern French is only a modern form of Latin.

Within this limitation she has done a marvelous work, which could hardly be better. The material is gathered, classified, and analyzed completely, all interesting or abnormal cases are carefully examined, with a finesse, an artistic and scientific rigor and skill that show the best method and the greatest scholarly qualities. Whatever the final judgment on her conclusions may be—and I do not think it will ever be completely negative—she has surely paved the way for further research in the same sense and has shown her capacities, which are those of a true linguist.

Good examples of Miss Hatcher's method are given by what she has written on pp. 149 *sq.* and on p. 152. I read on p. 149: "As for the type *soi apercevoir*, which represented the combination of a verb of apperception + *soi* = 'one's situation' (*son estre*), most of the verbs formed in Old French have remained: *s'apercevoir de*, *se connaître à*, *s'aviser de*, *s'oublier*, *se reconnaître à*. From the first three, the idea of 'awareness of one's situation' has faded. But all of them alike are merely relics: monuments of another age in which there prevailed a different attitude toward the Self—according to which the Self that could be perceived was only Self-in-a-certain-situation." I am also very much attracted by the interesting remark on p. 155: "In Old French, as we have seen, such verbs [as *se modérer*, *se retenir*, *s'abstenir*, *se dompter*, *se maîtriser*, *se vaincre*, etc.] were rare and even so, were regularly used negatively—with the exception of *se contenir*, frequent in the more courtly literature. The exuberant heroes of the Chansons were portrayed more often as expressing than repressing themselves. But with the verbs above we are back once more in the Ciceronian atmosphere of *se cohibere*, *reprimere*, *coercere*, etc." This coincidence between the philosophical antiquity and the scientific modern age as opposed to the barbaric, childlike, epic and mystic Middle Ages seems to me very important.

I have some doubts—mere doubts—about the assertions of the last pages (170-202) concerning the reflexive with inanimate subject. This type strangely enough, seems to be much more frequent in Latin and in Modern French than in Old French (cf. also pp. 126 f.); the most characteristic type, the reflexive of animization, is even "practically non-existent" in Old French. How can this be explained? Are we animists today, more than in past ages? I hardly can believe it. I find an attempt at an explanation in note 32 on p. 172: "In older times one really believed in abstractions; in the ancient as in the medieval civilization, myth and allegory were only another sort of reality. Today we believe less easily—but, in

revenge, we pretend to believe all the more: playfully, lightly, making the gesture of bestowing life, a gesture we do not expect to be taken seriously." But are all these reflexives really "reflexives"? The modern French "reflexive" (the *se*-construction) in reality replaces the Latin passive in most of its functions, as Italian and Spanish easily show (Ital. *qui si ammazzano i vitelli* does not mean that the calves commit suicide; cfr. in French itself expressions as *ce qui se dit*, *ce qui se fait*, *ce qui se voit*, etc.). The counterproof of this seems to be given by the extreme rarity of the French "true" passive (with *être*): how many times do we hear or read *il est tué*, *il est vu* etc.? Practically the French passive (and more or less the Italian and Spanish passive) is used almost exclusively when the agent is expressed: in other cases other constructions are used (active, *on* etc.), and very frequently the *se*-construction. I have some difficulty in seeing an animization in *le repas s'achève gaiement*, or in *une conversation se poursuivait*, *la robe se déchira*, *quelque chose se trouvait*, *ce mot ne s'analyse pas* (= *ne peut pas être analysé, découpé*), or in the example on p. 201 n.: *les porte-monnaies se volent facilement*. We are very far from *attollit se diua* *Lacinia contra*. I do not deny in general the possibility in Modern French of an animization or rather personification for artistic purposes; I am afraid only that the author has gone a little too far.

I do not agree with the author's rather quick and superficial judgment on the work of my pupil Clemente Hernando Balmori, published in *Emerita*, I, 1-77; II, 45-78. How does she know that such verbs as *proficisco(r)*, *arbitro(r)*, *auguro(r)*, *laeto(r)* (add *assentio(r)* etc.) were originally "deponent"? What we see is that at least some of these verbs, present "dans le latin de cette époque [Plautus; some, such as *assentio(r)*, even later], comme en grec et en sanskrit, un jeu sémantique régulier de voix active et voix moyenne." That *contemplo(r)* "could just as well represent an original deponent in the moulting stage, beginning to lose its R-form plumage" (p. 19, n. 15) seems absolutely incredible to me, for two reasons: first, that the R-middle is by no means dying, as a semantic category, in Plautus' time, but on the contrary (even foreign verbs as *graeor*, *bacchor*, *poetor*, *parasitor*, *sycophantor*, *contechnor*, cf. p. 21, become middle in Latin, a wonderful proof of the immense vitality of this class in those times); second, that, as a rule, if the middle had been losing its "R-plumage" in Plautus' time, we should expect that in general these verbs should have more -r-form in Plautus than in later authors: as a matter of fact, the contrary is true: several verbs are active in Plautus or in archaic Latin, which are exclusively or more frequently "deponent" later: such is the case with *aucupot(r)*, *proficisco(r)*, *contemplo(r)*, *crimino(r)*, *auguro(r)*, *arbitro(r)*, *morigero(r)*, *laeto(r)*, *opino(r)* and others. The facts speak in the clearest way against Miss Hatcher.

But apart from this question, which is after all outside the main track of Miss Hatcher's research, I merely want to express doubts, and this very modestly. The problems she examines are of an extreme delicacy and immense complexity, much more so than the historical, geographical, or phonetical problems to which we are accustomed by present trends in linguistics. I do not dare to give a definite opinion, either on the book as a whole or on its results. In order to do so, one would need years of work, as many as the author has doubtless devoted to the subject, which she has examined with love, care, and intelligence. We are here confronted with a new linguistic method, which deserves without the slightest doubt the greatest respect and attention. One thing at all events

seems clear to me: this book can be discussed, criticized, or even destroyed, but it can surely not be brushed aside with a couple of sentences of praise or blame.

GIULIANO BONFANTE

Princeton University

A Hundreth Sundrie Flowres. By GEORGE GASCOIGNE. Edited with an Introduction and Notes by C. T. PROUTY. Columbia, Missouri: University of Missouri Press, 1943. Pp. 305. \$2.50. (The University of Missouri Studies, Vol. XVII, No. 2.)

With this book Professor Prouty complements his excellent biography of a year ago, providing us now with a careful edition that that will certainly supersede the earlier text of B. M. Ward. In the introduction, Prouty bravely faces those perplexing problems of bibliography, chronology, and attribution about which every student of Gascoigne knows. This is followed by a reprint of Ar-A2r and 201-443 of the original text; the *Supposes*, *Jocasta*, and some preliminary leaves are omitted. The text is followed by a list of variants to be found in six of the ten known copies of the *Flowres* and by another list of variants in the Folger copy of the *Poesies*. After this come some fifty pages of critical notes, a glossary, and indices by both first line and number.

Several long-standing difficulties attendant upon this edition are carefully discussed in the introduction. There is first, the matter of the date of publication, which Prouty, I think, establishes firmly at sometime shortly after Gascoigne's departure from England in March, 1572/73. Then, thanks to Ward, there is the question of the multiple authorship. I do not believe that any serious scholar ever accepted this notion, but it deserved demolishing and Prouty demolishes it. The main problem is the curious way in which the book is put together. Signatures B3-X4 contain the *Supposes* and *Jocasta*; this section ends with a colophon on page 164. The second section, which contains the *Flowres* and *The Adventures passed by Master F. I.* has a separate series of signatures and begins on a page number 201 with "H. W. to the Reader." Why are there two series of signatures and why does the second one begin on page 201 when the first one ended on 164? There have been various attempts to explain this; in fact, it was once suggested that two books were originally planned. Prouty does not solve this problem, but he contributes a good deal to its ultimate solution. He shows that both sections were printed by Bynneman; he demonstrates that the masked letters with which the second section begins were by Gascoigne; and he suggests that probably the plays were an afterthought, that otherwise the prefatory letters would have been

printed at the beginning of the first section. The riddle of the book still awaits some unborn Oedipus.

The texts of *The Adventure*, the *Flowres*, and *Dan Bartholomew* are provided with marginal numeration which enables one to find the place in the critical notes with the minimum of effort. The notes themselves are selective, and, in general, they are rather well done. Their main weakness lies in Prouty's failure to think constantly in terms of Gascoigne's background. The circumstances connected with Bersabe's bathing (52) show that Gascoigne accepted the Vulgate tradition so inveighed against by Protestant translators. If he accepted the Vulgate version, he may have accepted Catholic chronology; and if he did that, we may be able to date "His last will and testament." In his note on Gascoigne's allusion to Zoroaster (85), Prouty writes, "the founder of the Persian cult of Mazda." Any sixteenth century reference book—Stephanus, Calepino, Cooper—described Zoroaster as a Bactrian king, who invented magic and astrology. Gascoigne says exactly that in the poem, for he would have had to be as learned as Pico della Mirandola to have known of Mazda. Prouty misses another interesting point in his gloss on Faustine (113), who, says Gascoigne, would have given Marcus Antonius short shrift for deserting her for Cleopatra. Prouty annotates Faustine as "probably Faustina, the wife of Marcus Aurelius, noted for her profligacy." This is correct, but Gascoigne obviously thinks of her as Marc Antony's wife. The answer is probably to be found in Boccaccio's *De Mulieribus*, where there is a life of Faustine, who is described as the wife of Marcus Antonius instead of Marcus Aurelius Antonius. Matters of this sort, and there are a few others, tell us a good deal about Gascoigne and his time, and Prouty's failure to handle them accurately is the only weak spot in his edition.

As the book is part of the University of Missouri series, it is definitely "on gray paper with blunt type." This "catalogue" type of format is quite suitable for *The Effects of Exercise on the Recovery of Motor Function in the Rat*, a work that preceded this volume; but Prouty's book is a distinguished contribution to the history of English letters; it will be the text to which we send students for many years. Under these circumstances, the university press might have extended itself a little. After all, for the price of a second string fullback from Joplin, a more handsome and durable book might have been printed.

D. C. A.

Johns Hopkins University

A Bibliography of the Strawberry Hill Press. With a record of the prices at which copies have been sold by A. T. HAZEN. Together with a Bibliography and Census of Detached Pieces by A. T. HAZEN and J. P. KIRBY. New Haven: Yale University Press, 1942. Pp. 300. \$10.00.

The mills of the gods grind slowly, but sooner or later all the grist gets into their hopper. For two centuries, lacking fifteen years, the things printed, so it was said, at Strawberry Hill led a charmed life in the book collectors' market, but now the time has come for them to get theirs.

When Horace Walpole, more famous son of a more deserving father, bought a printing outfit and hired the first of a succession of typographers who lost little time in demonstrating why he found them unemployed, he had already qualified for inclusion among the "Royal and Noble Authors" of whom his record was to be his next publication. That he had in mind the convenience of having his own compositions printed under his immediate supervision is reasonably certain; it is not so clear that he did not deliberately scheme to make the output of his establishment "collectors' items." Purposely or not, things were so managed that the 2000 copies of the first thing off the Press sold in the open market so fast that a commercial shop ordered a second edition. The author was flattered, but he and the publisher soon learned that it was the publicity attendant on the advent of a printery as an adjunct to the home of a noble author which had set the buyers to bidding up copies. For the next thirty years, the owner maintained the press for his own purposes, one of which seems to have been the satisfaction of watching people who had begun to buy its output kept on the anxious seat lest they miss something of which there were not enough copies to go around. To make certain that there would be items that would have to be scrambled for, again purposely or not, the second thing printed was a sonnet tossed off of an evening by this son of an earl, and next his verse in tribute to a noble guest of honour at the first small dinner after the christening party, with just enough copies to go around. These were nobody else's business, wherefore they forthwith became the ultimate in desiderata. The proof that people were talking came when a member of his outer circle stopped in at Strawberry when he knew that Walpole was away, with verses in praise of the *Officina Arbuteana* which he connived with the printer to work off as a surprise when the owner next came in to see what was doing.

The Press was three months old when Garrick did some verses "To Mr. Gray on his Odes," the 20-page quarto booklet which had been the first Strawberry imprint. A newspaper printed these on October 1, 1757; on the 6th Garrick wrote Walpole offering them

for printing at the Press. Two dozen copies were ready on the 17th, and three dozen more ten days later. The type almost certainly was kept standing for the second impression, a unique instance of missing a chance to complicate the bibliography, but foxing the bibliographers. This provided 60 copies to extra-illustrate the 2000 of the Odes, correspondingly reducing the number of the latter that would satisfy collectors thereafter. To add piquancy to the market, Thomas Frognall Dibdin, writing on "Bibliomania" in 1811, printed the number as "6," and to the end of time the second-string booksellers will go on offering copies of Garrick's verses as "Six Copies Only."

In due time, the inevitable happened. New fashions in collecting had their day. When everybody took to First Editions and presentation copies, collectors with funds to spare went after all the publications of Goldsmith or Fielding or some other favorite, which led in turn to all the editions of the *Imitatio Christi* or Robinson Crusoe or what you will, ending up with the supreme quest by the head of the greatest monopoly for all the loose copies of the First Folio Shakespeare. More modestly and with a keener understanding of possibilities, Mr. Wilmarth S. Lewis of Farmington cultivated a desire for possession of everything that had shared in the fame of Strawberry Hill. Incidentally, while hunting for bigger game, he took pot shots at all the desirable copies of things from the Press that came his wellworn way. The result is that fully half of those that the bibliographer needs to examine can now be compared at one place. Yale, with most of the XVIII Century periodicals in its lap, already sat astride Boswell and had Fielding tucked safely away, when Mr. Lewis of its Library blitzed Horace Walpole.

Professor Hazen's Bibliography is a bye-product of the monumental Yale Edition of Walpole's Correspondence. In its present form, it must serve for the duration as an interim report of progress. There are three titles which the compiler cannot go to see, and twice as many more have disappeared since they passed from the auction room decades ago, to hide on a forgotten shelf where they were placed by a long-dead collector. These shortcomings from perfection are more than offset by the establishment of a new and higher standard for bibliography. Disregarding lined titles and the other stigmata of pretentious amateurs, Mr. Hazen gives the data which he has found needful as he worked with the books, and goes on to demonstrate the importance of other details. His results make it necessary to reexamine a goodly share of the publications of the past two centuries that have been given bibliographical attention.

A new era in this field was introduced by Messrs. Carter and Pollard when they upset the apple-cart of modern English literature collectors by dating the paper and type designs used in a score

of its most desirable rarities. Mr. Hazen now wrecks the Strawberry Hill collectors' paradise by looking through the paper on which are things supposed to have been printed in 1757. He found watermarks that do not occur elsewhere before 1768, and then went on to observe similarly inconsequential, but convincing, details which sum up to a probability approaching certainty that a number of the choicest desiderata were actually produced to placate insistent collectors shortly after Walpole died in 1792. The marshalling of the evidence gains much of its force from the careful insistence that there is nowhere a particle of actual proof, except in the most damning of all proof that there is no other reasonable explanation. The weak spot in the argument, as in that of Carter and Pollard, is in the use of language that assumes intentional wrong doing on the part of the perpetrator of these "forgeries" at the time when they were produced. They were trifles in the first place, which came to have a fictitious value to which they have no legitimate right. Neither originals nor replicas were or are of intrinsic importance. They were and are of the life blood of high-grade collecting—the sort of thing that leads a man of superior business judgement to pay \$3900 for the best copy of a booklet that a score of booksellers could supply not so good for £10. The demand for these particular things was livelier 150 years ago than it has ever been since. A good many intelligent, high-principled persons will not think too harshly of Walpole's printer if, plagued by demands that he produce copies of thirty-year-old trivialities, he supplied—at a price which gave him little enough for his trouble—something that was regarded as just as good for another century and a half. It was from the same press with the same type on paper the press was using. Fifty years later, these extra copies in turn failed to supply the demand, and another lot of them made its appearance. This time deceit was deliberate and there can be no extenuation; however, the perpetrator kept clear of any hint of suspicion. It may be a mitigating factor that again the wrong-doing must have been for the fun of the doing, for all the copies that can have been sold at current prices can have provided no more than the cost of a celebration of the achievement. If in this case it was a professional instead of an amateur book dealer, the sin has returned to roost on the trade, for the fun has gone out of Strawberry Hill collecting.

GEORGE P. WINSHIP

Dover, Massachusetts

Smollett Studies. By CLAUDE E. JONES. Berkeley and Los Angeles: University of California Press, 1942. Pp. xii + 29-134. \$1.25. (University of California Publications in English, Vol. 9, No. 2.)

Mr. Jones's book contains two sizable essays: one concerned with Smollett's treatment of the British Navy; the other concerned with Smollett's work on the *Critical Review*. Each essay provides a useful summary of known facts which have hitherto lain unhandily in scattered publications, and each gives some new details for which every student of this neglected novelist must be grateful. In particular, Mr. Jones's concise survey of the state of the British Navy in 1740 offers an interesting and valuable background for the understanding of *Roderick Random*. Mr. Jones also gives (Appendix B1) a list of attacks on the *Critical Review*, 1756-1771, which satisfies a long need; he calls our attention (Appendix C) to an obscure short story which seems to be by Smollett; and he rescues from neglect two interesting letters from John Gray to Smollett (Appendix E).

But one feels some misgivings about the accuracy of the book. A bad mistake occurs in Mr. Jones's misdating of Smollett's imprisonment: "Between the middle of October, 1759, and the end of February, 1760, Smollett served his term in King's Bench Prison, where he was visited by his friends, including Garrick, and where he seems to have written *Lancelot Greaves*, for his own newly established *British Magazine*," (p. 87). Mr. Jones arrives at these dates by erroneously placing in 1760 a letter written to Smollett by Huggins in 1761: an error which leads (p. 88) to the misdating of three other letters. These letters have all been properly dated by Professors Powell and Noyes; moreover, Mr. Harold Stein (*TLS.*, May 5, 1927, p. 318) has shown that Smollett was sentenced to prison on November 28, 1760, and was released in February, 1761. This proper dating indicates that *Sir Launcelot Greaves* was not begun in prison, since the first installment of the novel appeared in January, 1760.

There are other slips of this kind. In mentioning one John Campbell who wrote for the *Critical Review* and who has been suggested as the original of Paunceford in *Humphry Clinker*, Mr. Jones identifies him (pp. 101-2) with Dr. John Campbell, the well-known historian and general writer; this identification is impossible, since the known facts about the two men are at nearly complete variance. The quotations in the book are often very inaccurate (see, for example, pp. 88-9, 94).

The book has, I think, another kind of weakness in the section dealing with Smollett and the Navy. Mr. Jones follows too much the common practice of reading the naval scenes in *Roderick*

Random as history. He does not make sufficient allowance for the distortions of fact and the fictional additions which form such an important part of this satirical novel. He treats Smollett's two important accounts of the expedition to Carthage (one in *Roderick Random* and the other, an historical account, in Smollett's *Compendium of Voyages*) as if they were interchangeable, whereas there are significant differences between them. Mr. Jones properly states that Smollett's art is generally that of caricature; and I believe he intends only to show that, like all good caricature, Smollett's naval scenes and naval characters have a basis in fact; but frequently, as in his treatment of Captain Oakum, he gives the impression that he wishes to prove the characters entirely realistic.

In regard to Smollett's own character Mr. Jones shares with many people a questionable view. He speaks of "the cold casualness with which Smollett treats moral corruption," and links this with a "strong stomach" which Smollett displays in his "penchant for loathsome details." (Pp. 74-5.) But many times the loathsome details in his works arise directly from an intense moral fervor; by disgusting our taste Smollett hopes to aid in arousing our morals against the laxness or turpitude which can produce disgusting conditions. One could even argue that Smollett's preoccupation with disgusting details is in general the result, not of a callousness, but of an extreme sensitivity to them.

But I do not wish to emphasize weaknesses out of all proportion to the whole book: these seem to damage, but not destroy, the usefulness of Mr. Jones's studies.

LOUIS L. MARTZ

Yale University

The Poems of Samuel Johnson. Edited by DAVID NICHOL SMITH and EDWARD L. McADAM. Oxford: Clarendon Press, 1941. Pp. xxvi + 420. \$7.50.

Editorial labors seem inevitably to be more protracted as the scholar's responsibilities increase, and the limit has not yet been reached. Charles Churchill satirized Johnson for a six-year delay in the publication of his edition of Shakespeare. Now the poems of Johnson appear, in an edition that Professor Nichol Smith proudly announced in 1913 as "in preparation." The delay can fairly be regretted, I think, despite the disarming remark in the Preface, but it is not without its compensations. Several lost manuscripts have appeared even since 1934, when the Johnsonian Sesquicentennial limped along without the long-expected edition of the poems, and since 1934 Professor McAdam has been able to bring to the task valuable time, energy, and acumen, to hasten its progress and to improve its execution.

Here is what Boswell promised to prepare, an edition of Johnson's poems, with their authenticity ascertained, and illustrated with notes and various readings. The notes are complete, but concise and apposite; I find the references to the *Dictionary* (Johnson quoting himself) of real interest and rejoice that they were included. The handling of the most serious textual crux (*London*, lines 250-51: "Fair Justice . . . held high the steady scale, but deep'd the sword") seems unduly conservative; Professor Smith found "deep'd" in twenty editions and was awed by quantity, forgetting that of those twenty editions nineteen have no textual value. "Drop'd" can be found in exactly the same figure in contemporary verse, and I vote for its insertion in *London*.

The editors and the printer have triumphed over the serious problems presented by the heavily annotated text, so that the Latin original, Johnson's notes, textual notes, and explanatory notes parade below the text in clear and almost in handsome succession. The first draft of *Irene*, in particular, is a masterpiece of typographical ingenuity. I am less happy about the facsimiles, chosen ostensibly to illuminate the text. Here are five title-pages from the five works separately published, an obvious if unimaginative choice. But all these plates were issued in 1925 with Courtney's *Bibliography*; what was in that book of great value is here of no value, and must be accounted a mistaken attempt to gain credit for the volume without cost to the publisher. Furthermore, the defective plate of the *Drury Lane Prologue*, despite some retouching, has not been corrected. Even during the war one could fairly ask from the Clarendon Press an illustration of some significance, a page from the first draft of *Irene*, perhaps, or the fine impromptu on Sir John Lade.

As a poet Johnson will still be more readily understood by the usual selections. The many Latin couplets and the amusing but unimportant impromptus and parodies distract the reader who would attempt a new appraisal of the poet. *Irene* is appropriately and silently placed at the end of the volume; I have never been able to urge myself to a careful reading of that frigid classic. Perhaps this edition will never be popular with the general reader, who will be deterred by the elaborate annotation as well as by the chronological juxtaposition of good and unimportant verse; let us hope for a cheaper edition, with accurate text and explanatory notes but relieved of such burdens as the first draft of *Irene*, the doubtful poems, and the textual notes. Yet these pages present a revealing record of Johnson the witty companion, the wise scholar, and the devout Christian; and it is illuminating to read the great satires again, with complete annotation.

A. T. HAZEN

Hunter College

Swift and Defoe A Study in Relationship. By JOHN F. ROSS.
Berkeley and Los Angeles: University of California Press,
1941. Pp. xi + 152. (University of California Publications
in English, XI.)

This penetrating study is a model of conciseness. In the earlier chapters Ross discusses the very noticeable differences between Swift and Defoe, with perhaps too much emphasis upon Swift's pessimism (pp. 11, 124). Swift "was the conservative satirist, the negative and destructive critic," belonging in spirit to the dying aristocracy; Defoe was the constructive voice of the rising middle-class. The feud between them, dating from 1705 when Defoe in the *Consolidator* made two thrusts at *A Tale of a Tub*, is less significant than is usually supposed. Though Defoe was sometimes irritated into impotence, Swift seems not to have singled him out with special rancour.

Ross traces Swift's flying island, Laputa, to Defoe's flying machine in the *Consolidator*, but he thinks that on the whole critics like Dottin have made too little of the debt of the *Consolidator* to *A Tale of a Tub* and too much of the debt of *Gulliver* to the *Consolidator* and *Crusoe*. He does not, in my opinion, consider enough the close similarities, like the voyage theme and the shipwrecks, between *Crusoe* and *Gulliver*. Of their common use of Dampier's voyages he seems unaware, though it helps explain why both are, as he remarks, made of the stuff of real life. In a chapter on style, "Simplicity Versus Complexity," Ross denies that Defoe could write sustained irony. In the *Shortest Way* Defoe intended to be ironic but succeeded only in being taken literally. Defoe was inferior to Swift in other elements of style, such as precision and economy of language; "he may not get the best word, or he may, but he gets a handful, and gives them all to the reader." His words express only their primary meaning and lack emotional intensity. Still, he excels Swift in spontaneity (see p. 114) and in charm.

In a closing chapter, "Two Unaccommodated Men," Ross strips Swift and Defoe of their lendings and finds them essentially alike. Addison, Congreve, and Pope were men of the rapier; Swift and Defoe "were men of the broadsword and cudgel." They saw life more clearly than their neo-classical brethren and dared describe its harsher aspects. They were practical men of action, interested in "the basic realities of human existence" and gifted with "an uncommon power to communicate those realities."

A. W. SECORD

The University of Illinois

The Background of Thomson's Seasons. By ALAN DUGALD McKILLOP. Minneapolis: University of Minnesota Press, 1942. Pp. vi + 191. \$2.50.

In his Preface the author grants that his book might more accurately have been entitled, *Studies and Notes in the Background of Thomson's "Seasons."* The volume, indeed, consists of four studies: one on the philosophical and religious background of Thomson's poem, one on the relation between his scientific knowledge and his descriptive technique, one on his primitivism, and one on his exoticism. Each study is a richly suggestive but somewhat sketchy and loosely organized body of material. Professor McKillop's method is to work backward from the text of *The Seasons* to books which Thomson certainly knew or which at least represent tendencies with which he must have been familiar.

Chapter I, "Philosophic Views," is the least profitable section despite the importance of the subject. It cites a few passages of background literature which so far as I know have not previously been used in this connection, but it adds no fundamental ideas which are not already familiar to scholars who have followed the work of Lovejoy, Crane, Whitney, Moore, Drennon, and the present reviewer. Like the poet whom he studies, Professor McKillop is more rewarding when he turns from the abstract to the concrete. There follows a very profitable chapter on "Description and Science." It is shown that the sharply observant and specifically informative side of Thomson's art is nourished not only by the *Georgics* but by the literature of applied science, natural history, and husbandry. Several actual sources are established, and even when the parallels are merely suggestive they increase our understanding of Thomson. Chapter III, "The Golden Age," provides some useful illustrative footnotes to what is already known about the primitivism-progress conflict in Thomson, but one finds difficulty in feeling it as a unit. As the author himself recognizes, the philosophical aspect of the theme causes awkward overlapping with Chapter I; and since much of the material pertains to geography and travel, it steals a good deal of thunder from Chapter IV. But though too heavily anticipated by the preceding section, Chapter IV, "Distant Climes," has the solid virtues of Chapter II. It adds to our knowledge of the sort of reading which forms the background of Thomson's more exotic descriptions.

It is unfortunate that this interesting book appeared before the announcement of the rediscovery of the sale-catalogue of Thomson's furniture and library. But the anonymous "Correspondent's" description of the library in *LTLS* for June 20, 1942, lists several books, such as Bradley's *Husbandry*, which Professor McKillop emphasizes as certain or probable sources; and on the other hand the absence of a book from Thomson's shelves is no

proof that he never read it. Nevertheless the unexpected dearth of works in philosophy and physico-theology is striking. Can Thomson have cared less about such matters than some of us who have written on him?

HOXIE N. FAIRCHILD

Hunter College

Wordsworth and the Vocabulary of Emotion. By JOSEPHINE MILES. Berkeley: University of California Press, 1942. Pp. viii + 182. (University of California Publications in English, vol. 12, 1).

This unattractive title conceals the exposition of a significant thesis about the essential difference between the poetry of Wordsworth and modern poetry. The main argument is briefly that Wordsworth's poetry is distinguished from modern poetry by naming and labeling feelings explicitly. Miss Miles has been impressed by T. S. Eliot's conception of the "objective correlate" of emotion and contrasts the indirect method of modern poetry of suggesting emotions with Wordsworth's way of putting up "a sign-post to show you where you are to feel." She argues then that this theory and practice are deeply rooted in the eighteenth century psychology of the passions and emotions. With the help of elaborate statistics Miss Miles brings out the distinctive features of Wordsworth's use of different devices in the naming of emotions (location in body, bestowal on external objects, personification, etc.) and traces the changes in his poetic evolution.

All this is excellent, though Miss Miles has surely overstressed the value of statistical evidence. It seems mere deference to "scientific" method to believe that we can find out "the materials' emphasis," or the "stress of the writer" (pp. 4-5) only by counting. The stress of the writer may not at all be proportionate to the frequency of the occurrence of any factor in his work. The merely traditional devices may be much more frequent than the most individual innovations. Besides, she has not clearly envisaged the implications of her problem, though she pays some passing attention to them (pp. 29, 104). Does not all other poetry, except the most modern, also "name emotions"? In turning, e.g. the pages of Racine we find emotions named in almost every speech. Modern poetry may be rather an exception than the rule and Wordsworth's method may be less foreign to our time than Miss Miles implies in her very self-conscious modernism. The problem is also not confined to poetry as Miss Miles herself recognizes when she quotes scattered passages from novels (p. 88). Private letters and the oral expression of feelings should also be considered. The problem thus widens into the whole complex question of senti-

mentalism, sensibility, the genealogy of the man of feeling and even the rise of introspection.

But, with all its limitations, this is an unusually thoughtful and original book which raises many central problems of the nature of the poetic.

RENÉ WELLEK

University of Iowa

New Poems, including a selection from his published poetry. By HARTLEY COLERIDGE. Ed. EARL LESLIE GRIGGS. New York: Oxford U. Press, 1942. Pp. xxii + 135. \$3.00.

If heredity and environment together could make a poet, Hartley Coleridge should have been one. But what he inherited was little more than facility of expression, and his associations with his father, with his uncle, and with Wordsworth merely made it natural that he should try to express himself in verse. One of the dalesmen to whom Canon Rawnsley went for reminiscences of Wordsworth unconsciously explained the reason for his failure: "Hartley 'ud goa running along beside o' the brooks and mak his potry, and goa in the first oppen door and write what he had got upo' paper. But Wudsworth's potry was real hard stuff, and bided a deal of makking, and he'd keep it in his head for long enough." And Hartley Coleridge himself wrote: "Of all my verses, not a single copy was begun with any definite purpose." As a result, his lines very rarely show the concentrated mastery of language which is present in all good poetry and which, in its turn, is the sign of the poet's mastery of thought and theme. His verse seems to be the product of a vague desire to express himself rather than of a precise awareness of what he wanted to express. Even when he began confidently, the inner pressure would falter, and then fail, and the expression would become flaccid and jejune.

One can, as one pleases, laugh at or deplore the opening line of Keats's early sonnet, "O Chatterton! how very sad thy fate!" but Keats, struggling to master his art, soon outgrew such fatuity; Hartley Coleridge never did. The opening lines of a sonnet to Thomas Clarkson, published for the first time by Professor Griggs, are characteristic of his incapacity for self criticism:

Long hast thou laboured, long, and very hard,
For human woes. 'Twas not thy cue to weep
And like an infant cry thyself to sleep.
Oh no; thy manly nature did discard
All lazy, soft emotions, that retard
The active will in its sublime intent.

He can even write lines worthy of a place in *The Stuffed Owl*:

The world hath changed
 Since she was young. The nimble feet that ranged
 The lofty pastures—upward push'd the plough
 Straight in the coffin they point upward now.
 The oldest man that walks behind her hearse
 Her middle age might see—a babe at nurse.

Such quotations, which represent him at his worst, illustrate his fundamental weaknesses: failure of the true poetic impulse, and the attempt to dress up a passing emotion as poetry.

Professor Griggs has reprinted 89 poems already collected and has added 61 others, of which 49 have never been printed before. His brief introduction makes no exaggerated claims, but is written with the good sense and sensitiveness we have come to expect from him. The editing is unobtrusive, and appears to be competent, although I suspect a couple of misprints ("I" for "It," four lines from the foot of p. 81, and "hugh" for "huge" nine lines from the foot of p. 94). "Cut" (four lines from the foot of p. 100) seems to need, if not an emendation, at least a note.

The newly published poems will scarcely add much to Hartley Coleridge's literary reputation, although they further reveal his attractive, wayward, but rather aimless personality. The personal interest of his poetry is its most significant feature. Historically, he may be said to illustrate the transition from Romanticism to Victorianism, but he is a Victorian rather than a Romantic, and a very minor Victorian at that.

R. C. BALD

Cornell University

Coleridge and the Broad Church Movement: Studies in S. T. Coleridge, Dr. Arnold of Rugby, J. C. Hare, Thomas Carlyle, and F. D. Maurice. By CHARLES RICHARD SANDERS. Durham, North Carolina: Duke University Press, 1942. Pp. viii + 307. \$3.50.

Admittedly following the procedure of Strachey in *Eminent Victorians*, Professor C. R. Sanders has "ventured out upon the Broad Church sea of thought," lowered five buckets therein, examined the contents, and charted an important current in that sea—the Coleridge-Kantian-Cambridge-Platonic stream. Coleridge is the main source, Maurice the complex tide at its full; and each is accorded a third of the book. Arnold of Rugby is a source second only to Coleridge, but also represents the Oxford-Aristotelian stream; Julius Hare is in the main stream; and Carlyle is a crosscurrent. Mr. Sanders has examined his material carefully, slighting neither the works of these five men nor the considerable scholarship about them and the Movement. The major results are a systematic

statement of Coleridge's complex ideals of freedom, truth, and unity—particularly as they apply to religion and conduct; a correction of Strachey's "clever caricature of Dr. Arnold"; and an able presentation of Maurice's ideas which also brings that singular and strenuous individualist to life.

Few aspects of Victorian liberalism are more complex than the Broad Church Movement, and Coleridge and Maurice are Protean enough in any context. Professor Sanders' success is therefore considerable. One might, however, perhaps question the treatment of Arnold and the inclusion of Carlyle though both were influenced by Coleridge. Not quite enough is done with Arnold as a representative of the Oxford-Aristotelian current to bring out its strength in the Movement. Carlyle's ambivalent relationship with Coleridge is well demonstrated; but theology was as important to the Broad Churchmen as good works, and Carlyle is related more to Coleridge than to the Movement. Lastly, one might on two counts question the author's procedure—in general "to expose, not to comment." He has let each figure speak for himself, and his quotations are perceptively chosen but rather generously given. Then, one wishes that Mr. Sanders, who not only is among the first of recent English scholars to consider the Broad Church but also has a wide knowledge of it, had made a more extended explicit critical evaluation of it. It is hardly enough to say, at the end, that the great work of these men was "that of reconciliation" and that, laboring independently, they converged toward a point. One hopes that Professor Sanders' projected further study of the Movement will interpret it more.

RICHARD BROOKS

Vassar College

The Language Of Poetry. Edited by ALLEN TATE. Princeton, New Jersey: Princeton University Press, [1942]. Pp. x + 125. \$2.00. (The *Mesures* Series in Literary Criticism.)

Directions in Contemporary Literature. By PHILO M. BUCK, JR. New York: Oxford University Press, [1942]. Pp. xiv + 353. \$2.25.

"The Language Of Poetry" is a valuable collection despite a number of defects. Not the least of these is the fact that each of the four distinguished authors have expressed the same perceptions better elsewhere in their writings. Professor Wheelwright, who appears to have begun the formulation of a religious philosophy, speaks of the poet's need of a mythology; Wallace Stevens discusses the complex relationships between the imagination and the actual world; I. A. Richards points out once more (but it can never be

done too much!) how the meanings of words act upon each other in a poem, and Cleanth Brooks analyzes the paradoxical surface of metaphor in poetry. The essays suffer from having been lectures. One can see how the living voice must have emphasized and organized passages which in print are full of gaps and unexpressed transitions. Wallace Stevens' essay suffers in addition from a fault which is the other side of its value: it proceeds in terms of metaphors which are, I should think, hardly intelligible to readers not familiar with the poetic style which has made Mr. Stevens one of the best living poets. What he has to say is important in itself, and useful in the study of his poetry; but his valuable intuitions deserve better expression than the metaphorical statement he has given them here.

It is impossible for me to find anything of value in "Directions in Contemporary Literature." From the details of the writing to the broad generalities which throng its pages, one gets little but inaccuracy, vagueness, platitudinousness, and comparisons remarkable for their scope and their pointlessness. The details of the writing contain errors in quotation and punctuation which render sentences almost meaningless; I am thinking, for example, of the quotation from Pascal on page 75 in which the accents are missing. But it is by the kind of thinking which runs through the book that one is most amazed and distressed. It must be possible to say anything about any author if George Santayana can be called a twentieth century Hamlet, if André Gide can be called at the same time "the eternal adolescent" and the Faust of the twentieth century, and if Adolf Hitler (who from the author's point of view is obviously a direction in contemporary literature) can be compared to Joan of Arc. Professor Buck's ostensible purpose is to examine the leading ideas of modern authors—Santayana, Hauptmann, Gide, Pirandello, Proust, Eugene O'Neill, Tagore, Huxley, Romaine, Hitler, Sholokhov, T. S. Eliot, and Mann are all apparently modern authors in the same sense—in order to find out how they propose to deal with the present crisis of society. This purpose permits him to disregard the literary quality of these authors and to go on any excursion of discussion which happens to occur to him. He concludes that "hope must be realistic" and that one ought to be self-reliant and reasonable, a conclusion he finds warrant for in Montaigne, rather than in any modern author. The character and competence of the book can be accurately estimated by considering such a sentence as this: "Even Tolstoi and Dostoyevsky at times almost forgot that literature has a serious mission in life when they wrote *Anna Karenina*, and *The Brothers Karamazov*," an error so complete and so obvious that it leaves one breathless. It would be interesting to know what the Oxford Press had in mind when it decided to publish this work.

DELMORE SCHWARTZ

Harvard University

Housman: 1897-1936. By GRANT RICHARDS. New York: Oxford University Press, 1942. Pp. xxii + 495. \$4.00.

No one interested in A. E. Housman can fail to be thankful for Grant Richards's *Housman: 1897-1936*, the most extensive work yet published about the poet-scholar. The author says it "is not a biography; it is not a critical study. It is largely the story of my own business relation and my own friendship with Alfred Housman" from 1897 to A. E. H.'s death in 1936. Depending on his memory, on a few notes, and principally on about 500 letters Housman wrote to him, and quoting from scores of critics, eulogists, detractors, and parodists, Richards has produced a vast and indispensable compilation. This wealth of citation is burdensome, for many of the letters are no more than the poet's refusals to anthologists, permission to composers, and agonies over printers' errors in editions of his poems or of Manilius. Of the ten appendices by various hands some are unnecessary: for example, Withers's "Recollections" has since been expanded into a book, and Cockerell's "Dates of Housman's Poems" is far more complete in the *Collected Poems*.

But we do have definite contributions to our knowledge of Housman: the virtually complete bibliographical account of *A Shropshire Lad*, including long quotations from early reviews; the detailed portrait of Housman the gastronomic don, with his refined taste for good food and good wines; and Housman's own poetic workshop, as shown in his reading and criticism of contemporaries (he liked Proust, Hardy, Mark Twain, Edith Wharton, Millay, and disliked Hewlett, Galsworthy, the later Meredith) and his borrowings from early writers, Shakespeare, Milton and others, which Professor G. B. A. Fletcher has catalogued in Appendix III.

In all of these Richards is on surer ground than when he attempts to explain the genesis of *A Shropshire Lad* and the "unpleasant element" in Housman's poetry: a romantic interest in his own sex. Granted his character is "blameless," the question of the psychological origin of the *Lad* is still unsettled. The poet's sister, Mrs. Katharine E. Symons, in a short introduction, likewise denies that the poems derive from an unhappy personal attachment. The book is not entirely free from the carelessness which Housman so often castigated in printers: thus, when one letter appears twice (pp. 132 n. and 241) two variations occur, and although Richards says (on p. 54) of a humorous poem, "I am allowed to print it in facsimile," the facsimile is not included in the American edition.¹ (It is however in the English edition, printed five months earlier, as is another illustration, on p. 66, referred to in the American text but omitted in this printing.)

¹ Richards is apparently unaware that the poem had previously appeared in Laurence Housman's *My Brother, A. E. Housman*, p. 232.

Despite the lack of profundity, *Housman: 1897-1936* is of the greatest documentary value. Though we still believe with Laurence Housman that no complete life of his brother could be written "because no one is competent to write it," this contribution to Housman literature is one that could have been written only by Richards and as such one that Housman admirers will find very useful.

WILLIAM WHITE

U. S. Army Signal Corps, Alaska

Essays in Criticism and Research. By GEOFFREY TILLOTSON.
Cambridge: at The University Press; New York: The Macmillan Company, 1942. Pp. xxvii + 215. \$3.75.

These essays are both lively and learned. The contents, ranging from Henryson to Housman, are brought together rather casually from scattered reviews, articles, and brief notes, and are of various degrees of importance, but never dull or trivial. Tillotson's deftness of touch appears to good advantage in the pleasant paper on "The Publication of Housman's Comic Poems." A principal topic is diction and imagery, as in the essays on Elizabethan and eighteenth century subjects. Much of the eighteenth century material has already appeared in the author's book on Pope and elsewhere. The approach to poetic diction which he recommends is fruitful but difficult; as he says in the *Pope*, "Each word must be examined separately, and it must be remembered that the exact linguistic effects of two or three hundred years ago are now impossible to synthesize." Moreover the words are to be considered in relation to the several intentions of the poet as they appear in meter, sound-pattern, grammatical and rhetorical structure, and conformity to a given genre. Tillotson speaks frequently of the layers of meaning and intention in Pope. His general position, though he does not state it in just this way, is that the accepted account of eighteenth century poetry exaggerates the impoverishment of connotation in the best verse of the period. For poetic diction in the narrow sense (practically limited to certain literary kinds, such as georgic, pastoral, elegy, and ode) he offers an apology in terms of the standards of the age, which he is perhaps too readily inclined to take as an absolute aesthetic justification. Undoubtedly the diction is often used with greater precision than has generally been admitted, and it is important to point out that perfunctory attention to the substratum of classical reminiscence is not enough, and that neglected sources of the vocabulary, such as physico-theological terminology, must be considered. Granted all this, it is still true that the diction may hamper the other intentions of the poet. Tillotson is concerned with showing how a major artist like

Pope can accommodate the diction to multiple intentions or "ambiguities." In a balanced estimate the imperfect solutions and the failures would also be considered. But Tillotson's Preface anticipates this criticism with the remark that in attacking received opinion what is required is not a final estimate but "a horn blown in an unexpected key." His brilliant comments call for sequels and supplements, and send us back with renewed eagerness to the essential issues raised by the texts themselves.

ALAN D. McKILLOP

The Rice Institute

BRIEF MENTION

Humanistic Studies in Honor of John Calvin Metcalf. Charlottesville, Virginia: University of Virginia, 1941. Pp. x + 338. \$3.00. (University of Virginia Studies, 1.) In a brief notice one can only indicate the range of these nineteen papers, all contributed by members of the University of Virginia in honor of a colleague. Half of them are of the highly "specialized" sort usually found in the journals of learned societies. Here belong A. D. Fraser's paper on "The Bronze Bull in Cleveland," the article by Atcheson L. Hench on "The Survival of 'Start-Naked' in the South," and "'Long I' in Richmond Speech" by Francis Duke. Another group of somewhat greater "popular appeal" is represented by Lester J. Cappon's "Government and Private Industry in the Southern Confederacy" and by the study of "Congress and Contested Elections" by R. K. Gooch. Most worthy of this permanent record, however, are the three contributions from members of the Corcoran School of Philosophy. Professor William S. Weedon's article "Concerning Biography," though dense and difficult reading, deserves the close study that it requires. "Knowing and Making," by Lewis M. Hammond, is a timely amplification of Kant's view that the mind in the act of cognition works freely as a creative artist. But the most rewarding of all these papers is the deeply thoughtful and well written essay by Albert G. A. Balz entitled "Modern Faith and the Utopian Fallacy."

ODELL SHEPARD

*Trinity College,
Hartford, Connecticut*

CORRESPONDENCE

TENNYSON AND PERSIAN POETRY, AGAIN. Mr. J. D. Yohannan's article, "Tennyson and Persian Poetry,"¹ may fairly be termed misleading. The central difficulty concerns the following passage (the italics are mine):

But we have already gone by the year 1846, when *apparently* Tennyson began to read Persian poetry in the original. Edward B. Cowell . . . in that year introduced Tennyson to the Persian language. There is not *much more* than Cowell's word for this (the *Memoir*, *for instance*, does not mention it) but the internal evidence of the poetry, as we shall see, supports the contention. Cowell testifies that Tennyson "took to Hafiz," whose *odes* he had been translating for the poet interlinearly. . . . *Apparently* Tennyson made but little progress with his Persian at this time, for eight years later (in 1854) he was *hard at it again*.

The only evidence behind these statements and implications—except the internal evidence of the poetry, which will be examined below—is the testimony of Cowell, which occurs in a letter of 1898:

I once began to teach him [Tennyson] a little Persian in 1846, when I spent a few days in London and went with Ed. FitzGerald to see him in his bachelor lodgings. He wanted to read some Hafiz, so I translated an ode with an interlinear translation; but the character daunted him. He took to Hafiz. . . .²

These sentences indicate, to anyone less enthusiastic than Mr. Yohannan, nothing more than several hours of friendly conversation upon the Persian characters, the Persian language, and Hafiz. That Tennyson desired to read Persian in 1846 is certain; that he did as much as learn the Persian characters at that time is unproved.

The earliest evidence that the poet made a serious effort to learn Persian comes from a letter that he wrote to Forster on 29 March 1854. He apologized for not writing sooner because of

the bad condition of my right eye which quite suddenly came on as I was reading, or trying to read small Persian text. . . . in a moment, after a three hours' hanging over this scratchy text, my right eye became filled with great masses of floating blackness, and the other eye [became] similarly affected tho' not so badly. I am in great fear about them, and think of coming up to town about them.³

¹ *MLN.*, LVII (1942), 83-92.

² G. Cowell, *Life and Letters of Edward Byles Cowell* (1904), pp. 373-374. The remainder of the last sentence quoted does not concern Tennyson. Cowell's acquaintance with the poet remained slight. His biographer records that the two men met only (a) at London, in 1846, as above; (b) at Oxford, during the May-week of 1855; (c) one day at Cambridge in 1886. Cowell's name does not appear in the *Memoir*, in *Tennyson and his Friends*, or in any of the books about Tennyson.

³ *Alfred Lord Tennyson, a Memoir* (1897), I, 373.

He had probably been moved to study Persian by the imminence of a visit from FitzGerald, who, he knew, would be able and glad to help him. The visit seems to have taken place in April.⁴ In the *Memoir* Hallam Tennyson wrote that during a fortnight

In the evenings he [FitzGerald] played Mozart, or translated Persian Odes for my father, who, as has been said in the letter to Forster, had hurt his eyes by poring over a small-printed Persian Grammar: until this with Hafiz and other Persian books had to be hidden away, for he had seen "the Persian letters stalking like giants round the walls of his room."⁵

We do not know whether Tennyson accepted FitzGerald's offer, made in a letter of 15 June, to obtain for him another Persian dictionary and a text and a translation of the *Gulistan*.⁶ It is probable that, after his guest left Farringford, Tennyson allowed his attempt to learn Persian to lapse. There is no evidence to the contrary. Throughout his life he was periodically terrified by the notion that his sight was failing; and the strain that Persian characters, even of a large size, would have placed upon his eyes may well have caused him to refrain. It is true that in March 1857 FitzGerald wrote to Cowell: "I am sure that what Tennyson said to you is true: that Hafiz is the most Eastern—or, he should have said, most Persian—of the Persians."⁷ The Laureate must have made his remark before 1 August, 1856, when Cowell sailed for India. It is impossible, even on the basis of Mr. Yohannan's arguments, to suppose that Tennyson's remark indicated any wide and critical knowledge of Persian poetry in the original. Mr. Yohannan displays a proper disinclination to accept FitzGerald's phrase at its face value. One may wonder what tentative sentence was transmuted in Cowell's eager and generous mind, and reported in glory to FitzGerald.

It is conceivable that, as Mr. Yohannan suggests, Tennyson's attempt to learn Persian—or FitzGerald's oral translations of Hafiz⁸—affected the imagery of the twenty-second section of the first part of *Maud*, which was written in the summer, fall, and winter of 1854. On the other hand, there is no reason to suppose that Tennyson ever became able to read Persian with profit, unaided; or that he ever attempted to do so after the spring of 1854.

II.

"The internal evidence of the poetry" that Mr. Yohannan proffers will be found—apart from the section of *Maud* just mentioned—to be nugatory. From the passage that has been quoted from Mr. Yohannan's article, one sentence was omitted: "Later, he [Cowell] detected Tennyson's use of the

⁴ *Ibid.*, I, 374.

⁵ *Ibid.*

⁶ *Tennyson and his Friends* (1911), 107.

⁷ *Letters and Literary Remains of Edward FitzGerald* (1902-3), II, 61.

⁸ Mr. Yohannan says that "Aided by Sir William Jones' *Grammar*, Tennyson managed to get on pretty well with the odes of Hafiz." He gives no reference; and I have been unable to discover any basis for the assertion.

form of the Persian *ghazal* or ode in 'The Princess'; more particularly in one of the songs which were added in 1850."⁹ By the phrase "more particularly" Mr. Yohannan means, of course, "to speak more precisely." The lyric in question is the first of those that the Princess Ida reads aloud by the bedside of the wounded Prince. It appeared in the first edition of "The Princess," in 1847. It is not a true *ghazal*, as comparison with Mr. Yohannan's definition of the form will make clear; the refrain does not appear as consistently as it should, nor is it preceded, as it should be, by rhyming words. Although there can be little doubt that Tennyson had in mind the stanzaic devices of the Persian ode, he employed them only so far as he saw fit. Mr. Yohannan's further deduction, that the poet had observed the effects of these devices in the original Persian, must be denied. For no matter how seldom the form of the Persian ode had appeared in English verses or English translations, it had before 1825 been thoroughly domesticated in German verse, most notably by Friedrich Rückert and Count Platen, and by Goethe in his *West-östliche Divan*. We know that Tennyson studied German quite seriously in the 1830's. Since Goethe was the one German poet whom we know Tennyson to have studied thoroughly, and admired highly; and since Goethe's treatment of the *ghazal* is by far the nearest to Tennyson's, it is probable that the form of the lyric in "The Princess" was suggested by Goethe's experimental approximations to the Persian ode. In fact, one may suggest that Tennyson's expressed desire, in 1846, to read something by Hafiz in the original was a characteristic attempt to confirm information derived at second hand.

Mr. Yohannan also considers the phrase "behind the veil," which occurs in the fifty-sixth section of *In Memoriam*. Following Dean Bradley, he discusses the possibility that Tennyson had in mind "the veil in *Leviticus*, xvi, 2 and *Hebrews*, vi, 19-20 . . . that is, the veil which shut off the 'holy place.' This view, it seems to me [Mr. Yohannan writes], is weak because it forces upon the imagination a material concept in an eminently mystical poem." A reference to *Hebrews*, vi, 17-20—which may be termed the indubitable source of the notion, though not of the exact phrase—should be sufficient to refute Mr. Yohannan's remark. There the image of eternal hope lying with the veil is part of a highly mystical metaphor. There is no need to seek a Persian source for the phrase.

His fourth and final instance of direct influence by Oriental poetry upon Tennyson Mr. Yohannan proposes in the following sentence:

It is easy to believe that Tennyson deliberately availed himself of this novel metrical form [of the *ghazal*] when one recalls how he was impressed by the meters of the Arabic poems, *The Moállakát*, which he imitated with great success in the Locksley poems.

He gives in a footnote references to the two passages in the *Memoir* which record Tennyson's admission that Sir William Jones' prose translations of

⁹ *Fraser's Magazine*, LIV (1856), 603 n: "We can distinctly recognize the Persian measure in Tennyson's beautiful ode in the *Princess*." Here the words "distinctly recognize" must mean "detect with certainty the influence of."

the *Moállakát* gave him the notion of "Locksley Hall."¹⁰ But there is no evidence that Tennyson "was impressed by the meters of the Arabic poems." "Locksley Hall" and "Locksley Hall Sixty Years After" he wrote in catalectic trochaic octameters; according to Sir William Jones, none of the seven poems that make up the *Moállakát* is in trochaics, or in octameters—nor can any metrical jugglery equate any of them with "Locksley Hall." As a matter of fact, comparison will show that the relation between "Locksley Hall" and the *Moállakát* is of the most tenuous kind.

III.

On the first pages of his article Mr. Yohannan suggests that as a boy and as a young man Tennyson was influenced by a number of (unspecified) translations of Persian poets. This is quite possible; but it is an unnecessary assumption. We know that as a boy Tennyson read, or at least read in, the *Works* of Sir William Jones, whose translations from various Oriental languages are a sufficient source for the Orientalisms in question. Mr. Yohannan writes:

A glance at some of the titles of the *Poems by Two Brothers*, and particularly at some of the footnotes to Alfred's contributions, will reveal his debt to these sources [translations of Persian poetry by Sir William "and his fellow Orientalists"]. His early acquaintance with Persia is manifest in the poem of that name, in which Xenophon and Sir William are equally laid under contribution for epithets. From the former Tennyson gets the fauna and flora of the country. . . .

With the exception of the references to Sir William Jones, these statements are, to put it bluntly, false. The titles and footnotes in *Poems by Two Brothers* mention only one Oriental poet—the Sanskrit poet Jayadeva, whose *Gītagōvinda* Sir William Jones had translated. The only Orientalists mentioned, other than Sir William, are George Sale, the translator of the Koran (which is in Arabic prose), and Major Rennell, the author of a learned work on *The Geographical System of Herodotus*. Tennyson had no doubt read the *Anabasis* of Xenophon in the schoolroom (it was in his time used as an introduction to Greek prose), and it is certain that in writing his poem on Persia he drew upon his memories of the text. But he derived thence neither the fauna nor flora of Persia. In the first place, he could not, since the March of the Ten Thousand did not traverse any part of Persia proper. In the second place, he did not: in "Persia" he mentioned neither beast, bird, nor reptile, and the only two plants that he named were the rice-plant and the blue lotus, neither of which happens to occur in the writings of Xenophon. The apparent basis for Mr. Yohannan's claim is the fact that Tennyson referred to "fair Diarbeck's land of spice,"

¹⁰ Three references to the *Works* of Sir William Jones occur in the footnotes to *Poems by Two Brothers* (2nd ed., 1893; pp. 80, 166, 208); the last of these proves that the library at Somersby contained a copy of the edition, in six quarto volumes, of 1799.

and appended a footnote: "Xenophon says, that every shrub in these wilds had an aromatic odour." The canton or Diar of Beer lay in upper Mesopotamia.

W. D. PADEN

The University of Kansas

REPLY: Mr. Paden is right in pointing out:

1) that in the *Poem by Two Brothers* there is no explicit evidence of Tennyson's having read any other Orientalist but Sir William Jones.

2) that in the poem "Persia" Tennyson does not draw upon Xenophon for his fauna and flora, and that no fauna are mentioned in the poem. The point is of no importance that I can see.

3) that Tennyson was not imitating *meters* of the *Modllakât* in his Locksley poems. There is, however, absolutely no doubt that the Arabic poems were the model for Tennyson's as he disclosed to both his son and F. T. Palgrave (*Memoir*, I, 195; II, 491.) Moreover, Tennyson did approximate the long rolling line of the Arabic in his octometers. My original point was made only in passing, but see *Islam in English Literature* (Beirut, Lebanon, 1939, p. 123) by Byron Porter Smith, who regards the relation between the two works as more than tenuous.

As to my main contentions, I cannot yield to Mr. Paden at all. It was not my purpose to prove that Tennyson had "any wide and critical knowledge of Persian poetry in the original," but only that he had enough knowledge to read in the language, however haltingly. It is clear that he worked with a grammar, the poems of Hafiz, and "other Persian books"—as Mr. Paden's quotation shows. (Later it is possible that a dictionary and the *Gulistan* were read.) He may indeed not have pursued his Persian studies seriously but I am inclined to believe, on the basis of internal evidence, that such reading as he did left its impress upon his work.

Having admitted the song from "The Princess" resembles the *ghazal* in form, Mr. Paden prefers to suppose that Tennyson learned the form from German sources—although neither the *West-östlicher Divan* nor Rückert and Platen are mentioned anywhere in the *Memoir*. With a leading Persian scholar like Cowell for friend, why should it require Goethe to send Tennyson to Persian poetry? Mr. Paden also admits, as he must, that Cowell read and translated Hafiz to Tennyson in 1846, yet he says later: "Mr. Yohannan's further deduction, that the poet had observed the effects of these devices [of the *ghazal*] in the original Persian, must be denied." Equally dogmatic is his preference for a Biblical source for the phrase "behind the veil," for both the Old and the New Testament *loci* cited read "within the veil," while the Persian phrase *pass-i-pardah* says exactly "behind the veil."

Against the degree of probability that I have claimed for Tennyson's knowledge and use of Persian poetry, Mr. Paden has only asserted a possibility to the contrary.

J. D. YOHANNAN

College of the City of New York

INDEX

SUBJECTS

Aesthetics

The Bases of Artistic Creation 161; Essays in Criticism and Research 650; The Intent of the Artist 465; The Language of Poetry 647.

Alexandre de Paris 203.

American Drama

America's Lost Plays 77.

American Literature

A Bibliographical Manual 234; The Economic Novel in America 399; The Novel and Society, a Critical Study of the Modern Novel 465; The Oxford Companion to — 227; Princeton Verse Between Two Wars 407

Arnold of Rugby

Coleridge and the Broad Church Movement 646

Arthurian Romance

The Didot *Perceval* According to the Manuscript of Modena and Paris 628; More on the Arthuriana of Nennius 1.

Ausonius

Jean Lemaire de Belges et — 594.

Balzac

La Couleur dans la Comédie humaine de — 590; The Evolution of —'s *Comédie humaine* 207.

Bancroft, George, Early Critic of German Literature 128.

Baudelaire the Critic 624.

Belasco, D., see De Mille, H. C.; *The Heart of Maryland* and Other Plays 77

Beowulf, A Note on the Hoard in — 113.

Berquin, An Unpublished Letter of Arnaud — 200.

Beys, *Les Illustres Fous* of Charles — 305.

Bierce

Edwin Markham, Ambrose —, and *The Man with a Hoe* 165.

Bishop, William Warner, A Tribute, 1941 230.

Blackmore, Notes on Sir Richard — 585.

Blunt, The Writings of Wilfred Scawen 327

Bodmer über Klopstock und den jungen Wieland 283.

Boileau en France au dix-huitième siècle 301.

Bordelon, L'abbé Laurent — et la lutte contre la superstition en France entre 1680 et 1730 209.

Brant, Notes on Sebastian —'s *Narrenschiff* 340.

Bridges, Robert: A Study in Traditionalism in Poetry 406.

Brougham, J., *Metamora* and Other Plays 77.

Browning

Fra Celestino's Affidavit and *The Ring and the Book* 335; —'s Star-Imagery 237.

Burns, An Inedited — Letter 617.

Byrd, The Secret Diary of William — of Westover, 1709-1712 229.

Byron's Epitaph to Boatswain 553.

Campbell, Bartley

The White Slave and Other Plays 77.

Carlyle

— and the Saint-Simonians: The Concept of Historical Periodicity 241; Coleridge and the Broad Church Movement 646; Notes on —'s *Journey to Germany Autumn 1858* 67.

Carols, Two New 39.

Carossa, Three Poets and Reality 570.

Cawdrey

The First English Dictionary, —'s *Table Alphabeticall* 600.

Chapman, The Poems of George — 473.

Chateaubriand

The Epic in Nineteenth-Century France: A Study in Heroic and Humanitarian Poetry from *Les Martyrs* to *Les Siècles morts* 298; *La Vérité de —: premiers doutes britanniques* (1813) 535.

Chaucer

Another Appetite for Form 194; —'s *Minutiae* 18; —'s "Broken

- Harm "23; —'s "Owles and Apes" 105; —'s Tullius 108; The Date of Prologue F to the *Legend of Good Women* 274; An Elizabethan — Glossary 374; The Literary Relationships of —'s *Clerkes Tale* 314; The "Secree of Secrees" of —'s Canon's Yeoman 98; 'Seint Julian He Was' 47; The Source of the Subtitle to —'s *Tale of Philomela* 605.
- Clinch, C. P., *Metamora* and Other Plays 77.
- Coleridge, Hartley
New Poems, Including a Selection from His Published Poetry 645.
- Coleridge, S. T.
— and the Broad Church Movement 646.
- Colin Bucher, Germain, and the Strozzi 522.
- Condorcet
Une lettre inédite de — à Jean-Robert Tronchin 528.
- Conway, H. J., *Metamora* and Other Plays 77.
- Craig, Hardin, Renaissance Studies in Honor of — 477.
- Criticism and Research, Essays in — 650; The Intent of the Critic 465.
- Daly, A., *Man and Wife* and Other Plays 77.
- Defoe, Swift and — 642.
- Demetrius, Milton, Sappho (?), and — 551.
- De Mille, H. C., The Plays of — Written in Collaboration with D. Belasco 77.
- De Mille, W. C., *Monte Cristo* and Other Plays 77.
- Dcor, More Text-Notes on — 367.
- Dickens World, The 325.
- Donne, John — and Pierio Valeriano 610.
- Dowson, Ernest
The "Untraced Quotation" of —'s Dedication 558.
- Doyle, Conan
NED. Supplement: "Sherlock (Holmes) v. intr." 203
- Dryden, John: Some Biographical Facts and Problems 566.
- Dürer, A Trace of — in Rabelais 498.
- Eddic Lays 71.
- Elizabeth-Alençon Marriage Propo-
- sal, The Final Protest Against the — 54.
- Elyot
Some Words in Sir Thomas —'s *Of the Knowledge Which Maketh a Wise Man* 396.
- Emerson
—'s *Montaigne* 238; Gérando: a Source for — 64; Ralph Waldo —'s Reading, a Guide for Source-Hunters and Scholars 236.
- Encyclopédie, Les Lettres anglaises dans l'—* 303.
- England, Life in Eighteenth Century — 574; Three Tours through London in the Years 1748, 1776, 1798 235; Vauxhall Gardens, A Chapter in the Social History of — 409.
- English
A Bibliographical Manual for Students of the Language and Literature of England and the United States 234; The First — Dictionary, Cawdrey's *Table Alphabeticall* 600; Introduction to the — Language 326; 'Mr. Howard Amuses Easy' 8; *NED. Supplement: "Sherlock (Holmes) v. intr."* 203; A Nineteenth Century "Poetic" Prefix 278; *Osprey* and *Ostril* 91; Some Words in Sir Thomas Elyot's *Of the Knowledge Which Maketh a Wise Man* 396.
- English Drama
John Philip Kemble 75; The Law of Property in Shakespeare and the Elizabethan Drama 310; Matrimonial Law and the Materials of Restoration Comedy 397; Notes on Early Tudor Control of the Stage 50; Notes on Nicoll's *Hand-List for 1800-1850* 460; The Play of Theano 417; A Principal Source of *The Battle of Alcazar* 428; The "Real Society" in Restoration Comedy: Hymeneal Pretenses 175.
- English Literature
A Bibliographical Manual 234; Christian Mysticism in the Elizabethan Age with Its Background in Mystical Methodology 312; The Eighteenth Century Background. Studies on the Idea of Nature in the Thought of the Period 485; Guinea's Captive Kings: British Anti-Slavery Literature of the XVIIIth Century 212; How Long Was Gothic Fiction in Vogue? 58;

- Renaissance Studies in Honor of Hardin Craig 477; The Star-Crossed Renaissance: the Quarrel about Astrology and Its Influence in England 145; Unpathed Waters: Studies in the Influence of the Voyagers on Elizabethan Literature 322.
- English Novel
The Novel and Society, a Critical Study of the Modern Novel 465.
- English Poetry
Elizabethan Lyrics from Tasso 375; Fifteen Poets 465; The Idiom of Poetry 321; The Lone Shieling 410; Poetic Diction in the Renaissance from Skelton through Spenser 317; Poetry as a Means of Grace 220; Reading Poems: An Introduction to Critical Study 223; Shores of Darkness 408.
- Erasmus, *The Praise of Folly* by Desiderius — 317.
- Eustache, *Le Roman du Fier de Gadres d'* — 203.
- Fechter, C., *Monte Cristo as Played by James O'Neill* and Other Plays 77.
- Felltham
—'s *Character of the Low Countries* 385; The Poems of Owen — 388.
- Field, J. M., *Metamora* and Other Plays 77.
- Finnsburg Fragment, 5 a 191.
- Flaubert
The "Untraced Quotation" of Ernest Dowson's Dedication 558.
- Folklore
The Carbuncle in the Adder's Head 34; Intoxicating Grapes 268; A Persian Theme in the *Roman de Renard* 515.
- Ford, John, a Note on — 247.
- Fothaid Canainne, *Reicne* 29.
- Francke, Briefe an August Hermann — 159.
- Freckleton, Ferdinando, and the Spenser Circle 542.
- French
Cheval de frise 350; Reflexive Verbs 631.
- French Drama
A chappelle in the *Miracles de Nostre Dame* 493.
- French Literature
The American Revolution in Creative — (1775-1937) 158; Le Clas-
- sicisme français 78; Critical Theory and Practice of the *Pléiade* 210.
- French Poetry
The Epic in Nineteenth-Century France 298.
- G. S., *The Dignity of Kingship Asserted* 401.
- Galileo
The Telescope and the Comic Imagination 544.
- Gascoigne, George, Elizabethan Courtier, Soldier, and Poet 317; *A Hundreth Sundrie Flowres*. By George — 634.
- Gautier de Tournay, *L'Histoire de Gille de Chyn* 132.
- Gawain and the Green Knight
A Gawain Epigone 361; 'Methles' in *Sir* — 2106 46; *Sir* —, 1934 373.
- George, Stefan: Poems 568.
- Gérando: a Source for Emerson 64.
- German
Friesischer Reiter, 'cheval de frise' 350; Grete's Bad Name 452; Heinsche, F. = 'Seed-Pod' 456; *Mäusekorb* = *Mausefalle* (?) 458.
- German Drama
The Redentin Easter Play 149.
- German Literature
First Editions of the German Romantic Period in American Libraries 328; George Bancroft, Early Critic of — 128; Germany's Military Heroes of the Napoleonic Era in Her Post-War Historical Drama 492; War and the German Mind, The Testimony of Men of Fiction at the Front 403.
- Germans, The Pennsylvania 489.
- Godwin, A Hazlitt Borrowing from — 69.
- Goethe
— and the Greeks 296; —'s *Poems* 162; The Meaning of —'s "Faust" 163; Shores of Darkness 408; Translating and Interpreting —'s *Faust* 288; Wortindex zu —'s *Faust* 245.
- Gomberville, The Novels of — 307.
- Gower, The Carbuncle in the Adder's Head 34.
- Grapes, Intoxicating 268.
- Greek, Pater's Use of — Quotations 575.
- Greene's "Tomliucln": *Tamburlaine*, or *Tom a Lincoln*? 380.

- Griswold
Another — Forgery in a Poe Letter 394.
- Guerne, A de
The Epic in Nineteenth-Century France: A Study in Heroic and Humanitarian Poetry from *Les Martyrs* to *Les Siècles morts* 298.
- Guy de Tours
Michel —: Some Sources and Literary Methods 431.
- Hager
Was Georg — Senior a Master-singer? 83.
- Hall
James — Literary Pioneer of the Ohio Valley 238.
- Hardy
A Source for —'s "A Committee-Man of 'the Terror'" 554.
- Hare, J. C.
Coleridge and the Broad Church Movement 646.
- Harington
—'s Fountain 614; Sir John —'s Pen Name 616
- Hauptmann
Zur Quellenforschung von Gerhart —'s *Florian Geyer* 292.
- Hawthorne
The *English Notebooks*, by Nathaniel — 153.
- Hazelton, G. C., *Monte Cristo* and Other Plays 77.
- Hazlitt, A — Borrowing from Godwin 69.
- Heine, Aus —'s Frühzeit: ein unbekannter Brief und ein verlorenes Manuskript 329.
- Henry, O.
Don Pomposo: Mr. W. S. Porter 131.
- Herbert, The Works of George — 402.
- Hertford, The Gentle —, Her Life and Letters 231.
- Hobbes, The Aesthetic Theory of Thomas — 487.
- Housman: 1897-1936 649.
- Howe, Julia Ward, *Monte Cristo* and Other Plays 77.
- Imbroich, von, see Thomas.
- Interlude of John the Evangelist*, The Name Irisdision in — 44.
- Irish Knight, The*, A Possible Source for — 383.
- Irving, Washington — in Mississippi 130.
- Italian
The — Questione della Lingua 571; Latin and — Final Front Vowels 116.
- Italian Novella
Motif-Index of the — in Prose 80.
- Jahrbuch des Freien Deutschen Hochstifts* 142.
- James, Trollope and Henry — in 1868 558.
- Johnson, The Poems of Samuel — 640.
- Jones, J. S., *Metamora* and Other Plays 77.
- Jonson, Ben
—'s *The Sad Shepherd* and Spenser 257; *The Sad Shepherd, The Fall of Mortimer, Masques and Entertainments* 469.
- Jourdan, Adrien —'s *Susanna* (1653) 305.
- Keats
—'s "Gather the Rose" 620; —'s "Golden-Tongued Romance" 125.
- Kemble, John Philip: the Actor in His Theatre 75.
- Kleist, A Note on —'s Verse Style 351.
- Klopstock, Bodmer über — und den jungen Wieland 283.
- Landor, Savage — 154.
- Langland, Worth Both His Ears 48.
- Latin
— and Italian Final Front Vowels 116; Reflexive Verbs 631.
- Lawes, Henry, Musician and Friend of Poets 317.
- Leibniz
Encore la "cabale de *Phèdre*": — du mauvais côté? 523.
- Lemaire de Belges, Jean — et Ausone 594.
- Lewis, M. G., Act III of —'s *Venoni* 265.
- Literature
Directions in Contemporary — 647; Literary Scholarship; Its Aims and Methods 215; The Middle Ages, 395-1500 73; Writers of the Western World 82.
- Malherbe, A Comparative Study of

- the Metrical Technique of Ronsard and — 164.
Man Must Fight Three Foes 109.
 Markham, Edwin, Ambrose Bierce, and *The Man with a Hoe* 165.
 Marlowe
 The Early Date of —'s *Faustus* 539; Greene's "Tomliuclin": *Tamburlaine*, or *Tom a Lincoln*? 380; —'s "Tamburlaine." A Study in Renaissance Moral Philosophy 473; The Principal Source for —'s *Tamburlaine* 411; Raleigh and —. A Study in Elizabethan Fustian 473; The Tragical History of Christopher — 217.
 Marvell, Andrew 402.
 Maurice, F. D., Coleridge and the Broad Church Movement 646.
 Medieval Literature
 The Middle Ages, 395-1500 73;
 Proverbs in — 508.
 Metcalf, Humanistic Studies in Honor of John Calvin — 651.
 Mey, John 417.
 Milton
 Early Evidences of —'s Influence 293; Joshua Poole and —'s *Minor Poems* 198; —, Sappho(?), and Demetrius 551; —'s Literary Craftsmanship: a Study of *A Brief History of Moscovia*: with an Edition of the Text 220; This Great Argument: a Study of —'s *De Doctrina Christiana* as a Gloss upon *Paradise Lost* 220.
Miracles de Nostre Dame, A *chapelle* in the — 493.
 Mitchell, Langdon, *Monte Cristo* and Other Plays 77.
 Montagu, George, see Walpole.
 Montaigne, see Emerson.
 Nennius, More on the *Arthuriana* of — 1.
 Newton, Humfrey, A *Gawain Epigone* 361.
 Nicoll, A., Notes on —'s *Hand-List for 1800-1850* 460.
 Old English
 OE Charm A 13: *Būtan Heardan Bēaman* 33; *Wihgtgaraburh* 181.
 Old French
 A. Fr. *esmarve* 519; Reflexive Verbs 631; An Unnoticed Evidence of — Argot in the Early Thirteenth Century 121.
 Old Irish
 Of the Race of Conaire Mor 32; *Reicne Fothaid Canainne* 29.
 Old Norse, A Note on the U-Declension in — 454; Notes on Verner's Law in — Strong Verbs 27.
 Otfrid's *Ad Liutbertum*, ll. 105-11, and the OHG *Tatian* 357.
 Pater's Use of Greek Quotations 575.
 Peacham, Henry, The Truth of Our Times 401.
 Pearl, *The*
 The Orthodoxy of — 603-4 370; —: *west ernays* (307); *Fasor* (432) 42.
 Peele, George, A Principal Source of *The Battle of Alcazar* 428.
 Perceval, The Didot — According to the Manuscripts of Modena and Paris 628.
 Persian Poetry
 Tennyson and —, Again 652; Reply 656.
 Pierio Valeriano, John Donne and — 610.
 Poe
 Another Griswold Forgery in a — Letter 394; A Concordance of the Poetical Works of Edgar Allan — 225.
 Poetry, The Language of 647; see English Poetry and French Poetry.
 Poole, Joshua — and Milton's *Minor Poems* 198.
 Pope, Der umstrittene Ruhm Alexander — 242.
 Proust and Ribot 501.
 Rabelais, A Trace of Dürer in — 498.
 Racine
 Encore la "cabale de *Phèdre*": Leibniz du mauvais côté? 523.
 Raleigh and Marlowe 473.
 Ribot, Proust and — 501.
 Rilke—Rodin: Once More 244.
 Rochester-Savile Letters, The, 1671-1680 324.
Roman d'Alexandre 203.
Roman de Renard, A Persian Theme in the 515.
 Ronsard, A Comparative Study of the Metrical Technique of — and Malherbe 164.
 Rossetti's "Border Song" 246.
 Saint-Evremond, Une clef de — dans

- une lettre inédite de l'abbé de Saint-Pierre 527.
 Saint-Pierre, see preceding item.
 Sappho, Milton, —(?), and Demetrius 551.
 Savile, see Rochester.
 Sealsfield, The Language of Charles —, A Study in Atypical Usage 155.
 Semler, Johann Salomon —'s *Gedanken von Übereinkommung der Romane mit den Legenden*, Halle, 1749 447.
 Shakespeare
All's Well: "Men may grope's in such a scarre" 426; The Complete Plays and Poems of William — 483; Falstaff's "Tardy Tricks" 377; The Law of Property in — and the Elizabethan Drama 310; A Note on *The Tempest*: a Sequel 422; — and Other Masters 147; —'s Audience 481; The State in —'s Greek and Roman Plays 151.
 Shelley, An Early Review of the —'s "Six Weeks' Tour" 623.
 Shirley's Return to London in 1639-40 196.
 Skelton, Poetic Diction in the Renaissance from — through Spenser 317.
 Sidney, The Epitaph of Sir Philip — 253.
 Smith, R. P., *The Sentinels* and Other Plays 77.
 Smollett Studies 639.
 Spanish
Anales del Instituto de Lingüística 243.
 Spenser
Amoretti, Sonnet 1 548; The Architecture of —'s "House of Alma" 262; The Evolution of "The Faerie Queene" 564; Ferdinando Freckleton and the — Circle 542; Jonson's *The Sad Shepherd* and — 257; A Note on — and Painting 57; Poetic Diction in the Renaissance from Skelton through — 317; The Sources of —'s *Britomartis* 607.
 Steele, S. S., *Metamora* and Other Plays 77.
 Steffen, Three Poets and Reality 570.
 Stone, J. A., *Metamora* and Other Plays 77.
 Strozzi, Germain Colin Bucher and the — 522.
 Suckling, A Note on —'s *A Sessions of the Poets* 550.
 Swift
 The Reputation of Jonathan —, 1781-1882 160; — and Defoe 642.
 Tasso
 Elizabethan Lyrics from — 375; La Fortune du Tasse en France 157.
 Tatian, Otfrid's *Ad Liutbertum*, II. 105-11, and the OHG — 357.
 Telescope, The, and the Comic Imagination 544.
 Tennyson and Persian Poetry, Again 652; Reply 656.
 Thackeray: a Critical Portrait 240.
 Theano, The Play of 417.
 Thomas von Imbroich, Der Druckort der Schriften des — 346.
 Thomson, The Background of —'s *Seasons* 643.
 Tom a Lincoln, Greene's "Tom-liuclin": Tamburlaine, or —? 380.
 Tomkis, Thomas, The Telescope and the Comic Imagination 544.
 Towneley Plays
 The Lost Lines of "Secunda Pastorum" 49; "Thre Brefes to a Long" 115.
 Traherne, *Of Magnanimity and Charity*, by Thomas — 163.
 Trollope
 Anthony —'s England 214; — and Henry James in 1868 558.
 Tronchin, Jean-Robert, Une lettre inédite de Condorcet à — 528; cf. 441.
 Tyler, Royall, Four Plays 77.
 Tyssot de Patot, Simon — and the Seventeenth-Century Background of Critical Deism 572.
 Vaughan, Henry —'s "The Ass" 612.
 Vega, *La Dorotea* di Lope di — 81.
 Villon, The European Ancestry of —'s *Satirical Testaments* 206.
 Voltaire
Les Lettres anglaises dans l'Encyclopédie 303; Les Lettres de — des manuscrits Tronchin 441; A Note on the 1752 Text of the *Lettres philosophiques* 532; — Never Said It! 534.
 Walpole
 A Bibliography of the Strawberry Hill Press 636; Dating a Letter by Horace — 624; Horace —'s Correspondence with George Mon-

tagu 226; The Yale Edition of Horace —'s Correspondence 226.
Walton, Izaak, a Stationer? 410.
Walz, John Albrecht, Studies in Honor of — 308.
Wassermann, Jakob —'s First Publication 355; The Writings of Jakob — 404.
Weinheber, Three Poets and Reality 570.
Wernher der Gartenære, *Meier Helmbrecht*, a Poem by — 405.
Whittier, Bard of Freedom 233.
Wieland, Bodmer über Klopstock und den jungen — 283.
Wilkins, J. H., *Metamora* and Other Plays 77.

Wordsworth

The One — 560; The Poetical Work of William — 559; Some Letters of the — Family 560; *The White Doe of Rylstone* 559; — and the Seventeenth Century 559; — and the Vocabulary of Emotion 644; The — Collection 560; — in America: Addenda 391; —'s Pocket Notebook 560.

Yeats

The Poetry of W. B. — 319; —'s First Two Published Poems 555.

Zola's Final Revisions of *La joie de vivre* 537.

AUTHORS OF ARTICLES AND OF BOOKS REVIEWED

Agard, F. B. (ed.), The Medieval French *Roman d'Alexandre* 203.
Alden, D. W., Proust and Ribot 501.
Alleman, G. S., Matrimonial Law and the Materials of Restoration Comedy 397.
Allen, D. C., Henry Vaughan's "The Ass" 612; John Donne and Pierio Valeriano 610; The Star-Crossed Renaissance 145.
Allen, R. J., Life in Eighteenth Century England 574.
Alspach, R. K., Yeats's First Two Published Poems 555.
Anderson, M., The Bases of Artistic Creation 161.
Anderson, S., The Intent of the Artist 465.
Armstrong, E. C. (ed.), The Medieval French *Roman d'Alexandre* 203.
Atkinson, D. F., A Note on Spenser and Painting 57.
Auden, W. H., The Intent of the Critic 465.
Bakeless, J., The Tragical History of Christopher Marlowe 217.
Baker, H., John Philip Kemble: the Actor in His Theatre 75.
Bald, R. C., A Note on Suckling's *A Sessions of the Poets* 550.
Baldensperger, F., Encore la "cabale de Phèdre": Leibniz du mauvais côté? 523; La véracité de Chateaubriand: premiers doutes britanniques (1813) 535.

Ball, R. H. (ed.), The Plays of Henry C. De Mille 77.
Barnstorff, H., Translating and Interpreting Goethe's *Faust* 288.
Bartlett, P. B. (ed.), The Poems of George Chapman 473.
Battenhouse, R. W., Marlowe's "Tamburlaine" 473.
Beall, C. B., La Fortune du Tasse en France 157.
Beichner, P. E., Fra Celestino's Affidavit and *The Ring and the Book* 335.
Bell, C. H., Was Georg Hager Senior a Mastersinger? 83.
Bennett, J. W., The Evolution of "The Faerie Queene" 564.
Bennett, W., Whittier, Bard of Freedom 233.
Berwick, D. M., The Reputation of Jonathan Swift 160.
Beutler, E. (ed.), Jahrbuch des Freien Deutschen Hochstifts 142.
Blankenagel, J. C., Jakob Wassermann's First Publication 355; The Writings of Jakob Wassermann 404.
Bond, W. H., The Epitaph of Sir Philip Sidney 253.
Bonno, G., Une clef de Saint-Evremond dans une lettre inédite de l'abbé de Saint-Pierre 527.
Booth, B. A., A Concordance of the Poetical Works of E. A. Poe 225.
Bradbrook, M. C., Andrew Marvell 402.
Braddy, H., Chaucerian Minutiae 18.

- Briggs, H. E., Keats's "Gather the Rose" 620; Keats's "Golden-Tongued Romance" 125.
- Briggs, W. D. (ed.), *Renaissance Studies in Honor of Hardin Craig* 477.
- Brooke, T., "Men may grope 's in such a scarre" 426.
- Broughton, L. N. (ed.), *Some Letters of the Wordsworth Family* 560; *The Wordsworth Collection* 560.
- Brown, C., *The Date of Prologue F to the Legend of Good Women* 274.
- Brown, R. S., Jr. (ed.), *Horace Walpole's Correspondence with George Montagu* 226.
- Brown, S. G., *Reading Poems* 223.
- Bryant, J. A., *Another Appetite for Form* 194.
- Buck, P. M., Jr., *Directions in Contemporary Literature* 647.
- Buffington, A. F., *The Pennsylvania Germans* 489.
- Burton, M. E., *The One Wordsworth* 560.
- Caldwell, R. A.**, *An Elizabethan Chaucer Glossary* 374.
- Camden, C., *The Architecture of Spenser's "House of Alma"* 262.
- Cameron, K. W., *Ralph Waldo Emerson's Reading* 236.
- Carpenter, R., see Anderson, M.
- Carrière, J.-M., *An Unpublished Letter of Arnaud Berquin* 200.
- Carter, A. H., *Shirley's Return to London in 1639-40* 196.
- Cassidy, F. G., *Chaucer's "Broken Harm"* 23.
- Cawley, R. R. (ed.), *Henry Peacham, The Truth of Our Times* 401; *Milton's Literary Craftsmanship* 220; *Unpathed Waters* 322.
- Centeno, A. (ed.), *The Intent of the Artist* 465.
- Clark, B. H. (ed.), *America's Lost Plays* 77.
- Clark, E. G., *Raleigh and Marlowe* 473.
- Clarkson, P. S., *The Law of Property in Shakespeare and the Elizabethan Drama* 310.
- Clements, R. J., *Critical Theory and Practice of the Pléiade* 210.
- Coffey, Sister L. M. (ed.), *Adrien Jourdan's Susanna (1653)* 305.
- Collins, J. B., *Christian Mysticism in the Elizabethan Age* 312.
- Comparetti, A. P. (ed.), *Wordsworth, The White Doe of Rylstone* 559.
- Cooper, H., *Trollope and Henry James in 1868* 558.
- Croce, A., *La Dorotea di Lope di Vega* 81.
- Crofts, J., *Wordsworth and the Seventeenth Century* 559.
- Dahlstrom, C. E. W. L.**, *The Name Irisdision in the 'Interlude of John the Evangelist'* 44.
- Dargan, E. P. (ed.), *The Evolution of Balzac's Comédie humaine* 207.
- Delattre, A., *Une Lettre inédite de Condorcet à Jean-Robert Tronchin* 528; *Les Lettres de Voltaire des manuscrits Tronchin* 441.
- Dick, H. G., *The Telescope and the Comic Imagination* 544.
- Dodds, J. W., *Thackeray: a Critical Portrait* 240.
- Eastman, C. W.** (ed.), *Goethe's Poems* 162.
- Elledge, S., *Milton, Sappho(?), and Demetrius* 551.
- Elwin, M., *Savage Landor* 154.
- Evans, W. McC., *Henry Lawes* 317.
- Ewing, M., *Notes on Nicoll's Hand-List for 1800-1850* 460.
- Farrell, A.**, *Joshua Poole and Milton's Minor Poems* 198.
- Ferguson, DeL., *An Inedited Burns Letter* 617.
- Fess, G. M., *The American Revolution in Creative French Literature* 158.
- Flanagan, J. T., *James Hall Literary Pioneer* 238.
- Foerster, N., *The Intent of the Critic* 465; *Literary Scholarship* 215.
- Forest, H. U., *La Couleur dans la Comédie humaine de Balzac* 590.
- Foulet, A. (ed.), *The Medieval French Roman d'Alexandre* 203.
- Françon, M., *Jean Lemaire de Belges et Ausone* 594.
- Frank, G., *Proverbs in Medieval Literature* 508.
- Gates, W. B.**, *Washington Irving in Mississippi* 130.

- Gaudin, L. S., *Les Lettres anglaises dans l'Encyclopédie* 303.
- Geisendoerfer, Th. (ed.), *Briefe an August Hermann Francke* 159.
- Gilbert, A. H., *Sir John Harington's Pen Name* 616.
- Gilman, M., *Baudelaire the Critic* 624.
- Goldstein, J. S., *Edwin Markham, Ambrose Bierce, and The Man with a Hoe* 165.
- Gough, C. E. (ed.), *Meier Helmbrecht*, a Poem by Wernher der Gartenære 405.
- Graeff, A. D., *The Pennsylvania Germans* 489.
- Greenberg, H., *Dating a Letter by Horace Walpole* 624.
- Griffin, W. J., *Notes on Early Tudor Control of the Stage* 50.
- Griggs, E. L. (ed.), *New Poems. By Hartley Coleridge* 645.
- Guérard, A., Jr., *Robert Bridges* 406.
- Hall, R. A., Jr., *The Italian Questione della Lingua* 571.
- Hamilton, M. P., *The Orthodoxy of Pearl* 603-4 370.
- Hankins, J. E., *The Sources of Spenser's Britomartis* 607.
- Harbage, A., *Shakespeare's Audience* 481.
- Harris, R., see Anderson, M.
- Harrison, T. P., Jr., *Jonson's The Sad Shepherd and Spenser* 257; *A Note on The Tempest: a Sequel* 422.
- Hart, J. D., *The Oxford Companion to American Literature* 227.
- Hatcher, A. G., 'Mr. Howard Amuses Easy' 8; *Reflexive Verbs: Latin, Old French, Modern French* 631.
- Hazen, A. T., *A Bibliography of the Strawberry Hill Press* 636.
- Healey, G. H. (ed.), *Wordsworth's Pocket Notebook* 560.
- Heller, O., *The Language of Charles Sealsfield* 155.
- Henkin, L. J., *The Carbuncle in the Adder's Head* 34.
- Herford, C. H. (ed.), *Ben Jonson, Vol. VII* 469.
- Heuser, F. W. J. (ed.), *First Editions of the German Romantic Period in American Libraries* 328.
- Hibbard, A. (ed.), *Writers of the Western World* 82.
- Hill, C. J. (ed.), *The Complete Plays and Poems of William Shakespeare* 483.
- Hillmann, Sister M. V., *The Pearl: west ernays* (307); *Fasor* (432) 42.
- Hofrichter, R., *Three Poets and Reality* 570.
- House, H., *The Dickens World* 325.
- Howard, E. J., *Some Words in Sir Thomas Elyot's Of the Knowledge Which Maketh a Wise Man* 396.
- Hudson, H. H. (tr. and ed.), *The Praise of Folly* by Desiderius Erasmus 317.
- Hughes, G. (ed.), *D. Belasco, The Heart of Maryland* 77.
- Hughes, H. S. (ed.), *The Gentle Hertford* 231.
- Hull, V., *Of the Race of Conaire Mor* 32; *Reicne Fothaid Canainne* 29.
- Humiston, C. C., *A Comparative Study of the Metrical Technique of Ronsard and Malherbe* 164.
- Hungerford, E. B., *Shores of Darkness* 408.
- Hunt, H. J., *The Epic in Nineteenth-Century France* 298.
- Hutchinson, F. E. (ed.), *The Works of George Herbert* 402.
- Hutton, J., *Germain Colin Bucher and the Strozzi* 522; *Michel Guy de Tours* 431.
- Izard, T. C., *The Principal Source for Marlowe's Tamburlaine* 411.
- Johnson, F. R. (ed.), *Renaissance Studies in Honor of Hardin Craig* 477.
- Jones, C. E., *A Concordance of the Poetical Works of E. A. Poe* 225; *Smollett Studies* 639.
- Jones, J., *Don Pomposo: Mr. W. S. Porter* 131.
- Judson, A. C., *Amoretti, Sonnet I* 548.
- Kelley, M., *This Great Argument* 220.
- Keogh, A. (ed.), *W. W. Bishop* 230.
- Kessel, M., *An Early Review of the Shelleys' "Six Weeks' Tour"* 623.
- Kinne, B., *Voltaire Never Said It!* 534.
- Kirby, J. P., *A Bibliography of the Strawberry Hill Press* 636.
- Kocher, P. H., *The Early Date for Marlowe's Faustus* 539.
- Kökeritz, H., *Finnsburg Fragment,*

- 5 a 191; *Sir Gawain and the Green Knight*, 1954 373; *Wihlgaraburgh* 181.
- Kollmorgen, W. M., The Pennsylvania Germans 489.
- Krappe, A. H., Intoxicating Grapes 268; A Persian Theme in the *Roman de Renard* 515.
- Kurrelmeyer, W., Bodmer über Klopstock und den jungen Wieland 283; Friesischer Reiter, 'Cheval de frise' 350; *Heinsche*, F. = 'Seed-Pod' 456; *Mäusekorb* = *Mausefalle* (?) 458.
- La Harpe, J. de, L'abbé Laurent Bordelon 209.
- Law, H. H., Pater's Use of Greek Quotations 575.
- Leary, L., Wordsworth in America: Addenda 391.
- Leon, T. H., see Heller.
- Lescaze, W., The Intent of the Artist 465.
- Lewis, W. S. (ed.), Horace Walpole's Correspondence with George Montagu 226; Three Tours through London 235; The Yale Edition of Horace Walpole's Correspondence 226.
- Livingston, C. H., *Osprey* and *Ostril* 91.
- Lloyd Thomas, M. G., see Bradbrook, M. C.
- Long, E. H., Notes on Sir Richard Blackmore 585.
- Lydenberg, H. M. (ed.), W. W. Bishop 230.
- McAdam, E. L. (ed.), The Poems of Samuel Johnson 640.
- McElderry, B. R., Jr., Byron's Epitaph to Boatswain 553.
- McGalliard, J. C., Literary Scholarship 215.
- McKee, D. R., Simon Tyssot de Patot 572.
- McKillop, A. D., The Background of Thomson's *Seasons* 643.
- MacNeice, L., The Poetry of W. B. Yeats 319.
- McNeir, W. F., Greene's "Tomliuclin"; *Tamburlaine*, or *Tom a Lincoln*? 380; A Possible Source for *The Irish Knight* 383.
- Magoun, F. P., Jr., OE Charm A 13: *Bûtan Heardan Bēaman* 33; Otfrid's *Ad Liutbertum*, ll. 105-11, and the OHG *Tatian* 357.
- Marckwardt, A. H., Introduction to the English Language 326.
- Maxwell, B. (ed.), Renaissance Studies in Honor of Hardin Craig 477.
- Mayo, R. D., How Long Was Gothic Fiction in Vogue? 58.
- Meroney, H., "Man Must Fight Three Foes" 109.
- Meyer, H., Johann Salomon Semler's *Gedanken von Übereinkommung der Romane mit den Legenden* 447.
- Miles, J., Wordsworth and the Vocabulary of Emotion 644.
- Miller, J. R., Boileau en France au dix-huitième siècle 301.
- Miller, R. D., The Meaning of Goethe's "Faust" 163.
- Monroe, N. E., The Novel and Society 465.
- Morrisette, B. A., The "Untraced Quotation" of Ernest Dowson's Dedication 558.
- Morwitz, E. (tr.), Stefan George: Poems 568.
- Munro, D. C., The Middle Ages, 395-1500 73.
- Murphy, J., Elizabethan Lyrics from Tasso 375.
- Musselman, G. P., The Pennsylvania Germans 489.
- Needler, G. H., The Lone Shieling 410.
- Neilson, W. A. (ed.), The Complete Plays and Poems of William Shakespeare 483.
- Neumann, J. H., A Nineteenth Century "Poetic" Prefix 278.
- Newbrough, G. F. (ed.), R. Tyler, Four Plays 77.
- Niess, R. J., Zola's Final Revisions of *La joie de vivre* 537.
- Nitze, W. A., More on the Arthuri-ana of Nennius 1.
- Noyes, G. E., The First English Dictionary, Cawdrey's *Table Alphabeticall* 600.
- Nye, R. B., George Bancroft, Early Critic of German Literature 128.
- Oake, R. B., A Note on the 1752 Text of *Lettres philosophiques* 532.
- Osborn, J. M., John Dryden 566.
- Osgood, C. G., Poetry as a Means of Grace 220.

- Ostrom, J. W., Another Griswold Forgery in a Poe Letter 394.
- Paden, W. D., Tennyson and Persian Poetry, Again 652.
- Page, E. R. (ed.), J. A. Stone, etc., *Metamora* and Other Plays 77.
- Parker, W. R. (ed.), G. S., *The Dignity of Kingship Asserted* 401.
- Parrott, T. M., A Note on John Ford 247.
- Paulsen, W., Rilke—Rodin: Once More 244.
- Peach, A. W. (ed.), R. Tyler, Four Plays 77.
- Peck, L. F., Act III of Lewis's *Venoni* 265.
- Pei, M. A., Latin and Italian Final Front Vowels 116.
- Pettit, H., Izaak Walton a Stationer? 410.
- Peyre, H., Le Classicisme français 78.
- Pfeiler, W. K., War and the German Mind 403.
- Phillips, J. E., Jr., The State in Shakespeare's Greek and Roman Plays 151.
- Phipps, T. M., Chaucer's Tullius 108.
- Place, E. B. (ed.), *L'Histoire de Gille de Chyn*, by Gautier de Tournay 132.
- Pottle, F. A., The Idiom of Poetry 321.
- Prescott, J., *NED. Supplement: "Sherlock (Holmes) v. intr."* 203.
- Protzman, M. I. (ed.), *Les Illustres Fous* of Charles Beys 305.
- Prouty, C. T. (ed.), *A Hundreth Sundrie Flowres*. By George Gascoigne 634; George Gascoigne 317.
- Purdy, R. L., A Source for Hardy's "A Committee-Man of 'the Terror'" 554.
- Ransom, J. C., The Intent of the Critic 465.
- Ray, S. N., Rossetti's "Border Song" 246.
- Reichard, H. H., The Pennsylvania Germans 489.
- Reinehr, Sister M. J., The Writings of Wilfred Scawen Blunt 327.
- Rice, W. G., A Principal Source of *The Battle of Alcazar* 428.
- Rice, W. H., The European Ancestry of Villon's Satirical *Testaments* 206.
- Richards, G., Housman: 1897-1936 649.
- Roach, W. (ed.), The Didot *Perceval* According to the Manuscripts of Modena and Paris 628.
- Robbins, E. W., The Play of Theano 417.
- Robbins, R. H., A Gawain Epigone 361; Two New Carols 39.
- Robertson, Jean, Feltham's *Character of the Low Countries* 385; The Poems of Owen Feltham 388.
- Ross, J. F., Swift and Defoe 642.
- Rotunda, D. P., Motif-Index of the Italian Novella in Prose 80.
- Rubel, V. L., Poetic Diction in the Renaissance from Skelton through Spenser 317.
- Russak, J. B. (ed.), C. Fechter, etc., *Monte Cristo* and Other Plays 77.
- Salomon, R., Aus Heines Frühzeit: ein unbekannter Brief und ein verlorenes Manuskript 329; Notes on Carlyle's *Journey to Germany, Autumn 1858* 67; A Trace of Dürer in Rabelais 498.
- Sanders, C. R., Coleridge and the Broad Church Movement 646.
- Savage, G. (ed.), D. Belasco, *The Heart of Maryland* 77.
- Savage, H., 'Methles' in *Sir Gawain and the Green Knight* 2106 46; 'Seint Julian He Was' 47.
- Schirokauer, A., Der Druckort der Schriften des Thomas von Imbroich 346.
- Schoenberger, H. W. (ed.), R. P. Smith, *The Sentinels* 77.
- Scholz, A., Zur Quellenforschung von Gerhart Hauptmanns *Florian Geyer* 292.
- Schramm, W. L., Literary Scholarship 215.
- Schulze, I. L., The Final Protest against the Elizabeth-Alençon Marriage Proposal 54.
- Selincourt, E. de (ed.), The Poetical Works of William Wordsworth 559.
- Sessions, R., The Intent of the Artist 465.
- Severs, J. B., The Literary Relationships of Chaucer's *Clerkes Tale* 314.
- Shaver, C. L., Chaucer's "Owles and Apes" 105.
- Shiley, R. A., A chappelle in the *Miracles de Nostre Dame* 493.

- Shine, H., Carlyle and the Saint-Simonians 241.
- Shryock, R. H., The Pennsylvania Germans 489.
- Silz, W., A Note on Kleist's Verse Style 351.
- Simpson, E. and P. (eds.), Ben Jonson, Vol. VII 469.
- Slater, J. R. (ed.), *Of Magnanimity and Charity*, by Thomas Traherne 163.
- Smith, C. W., Browning's Star-Imagery 237.
- Smith, D. N. (ed.), The Poems of Samuel Johnson 640.
- Southworth, J. G., Vauxhall Gardens 409.
- Spargo, J. W., A Bibliographical Manual 234.
- Spencer, H., The Lost Lines of the "Secunda Pastorum" 49; Worth Both His Ears 48.
- Spitzer, L., A. Fr. *esmarve* 519.
- Stamm, R., Der umstrittene Ruhm Alexander Popes 242.
- Stearns, H. E., Jr., Germany's Military Heroes of the Napoleonic Era in Her Post-War Historical Drama 492.
- Steiner, A., An Unnoticed Evidence of French Argot in the Early Thirteenth Century 121.
- Stewart, R. (ed.), *The English Note-books*, by Nathaniel Hawthorne 153.
- Stine, C. S., The Pennsylvania Germans 489.
- Stoll, E. E., The "Real Society" in Restoration Comedy: Hymeneal Pretenses 175; Shakespeare and Other Masters 147.
- Strathmann, E. A., Ferdinando Freckleton and the Spenser Circle 542.
- Strauch, C. F., Gérando: a Source for Emerson 64.
- Strayer, J. R., The Middle Ages 395-1500 73.
- Sturtevant, A. M., A Note on the U-Declension in Old Norse 454; Notes on Verner's Law in Old Norse Strong Verbs 27.
- Sturtevant, C. (ed.), A. Daly, *Man and Wife* 77.
- Sypher, W., Guinea's Captive Kings 212.
- Tate, A. (ed.), The Language of Poetry 647; Princeton Verse Between Two Wars 407.
- Taylor, A., Grete's Bad Name 452.
- Taylor, W. F., The Economic Novel in America 399.
- Thomas, W., Reading Poems 223.
- Thompson, E. N. S. (ed.), Renaissance Studies in Honor of Hardin Craig 477.
- Thorpe, C. De W., The Aesthetic Theory of Thomas Hobbes 487.
- Tillotson, G., Essays in Criticism and Research 650.
- Tinling, M., The Secret Diary of William Byrd of Westover 229.
- Trevelyan, H., Goethe and the Greeks 296.
- Trotter, M., Harington's Fountain 614.
- Valhope, C. N. (tr.), Stefan George: Poems 568.
- Wadsworth, P. A., The Novels of Gomberville 307.
- Walz, J. A., Wortindex zu Goethes *Faust* 245.
- Ware, R. H. (ed.), R. P. Smith, *The Sentinels* 77.
- Warren, A., Literary Scholarship 215.
- Warren, C. T., see Clarkson, P. S.
- Wasserman, E. R., Early Evidences of Milton's Influence 293.
- Webb, H. J., Falstaff's "Tardy Tricks" 377.
- Weinberg, B. (ed.), The Evolution of Balzac's *Comédie humaine* 207.
- Wellek, R., Literary Scholarship 215.
- Whitbread, L., More Text-Notes on *Deor* 367.
- Wien, C. E., The Source of the Subtitle to Chaucer's *Tale of Philomela* 605.
- Wilcox, S. C., A Hazlitt Borrowing from Godwin 69.
- Wilder, T., The Intent of the Artist 465.
- Wildman, J. H., Anthony Trollope's England 214.
- Wiley, B., The Eighteenth Century Background. Studies on the Idea of Nature in the Thought of the Period 485.
- Wilson, E., The Intent of the Critic 465.
- Wilson, J. H. (ed.), The Rochester-Savile Letters, 1671-1680 324.

- Wilt, N. (ed.), B. Campbell, *The White Slave* 77.
 Withington, R., "Thre Brefes to a Long" 115.
 Wood, F. T. (ed.), *Eddie Lays* 71.
 Wood, R. (contrib. and ed.), *The Pennsylvania Germans* 489.
 Woolf, H. B., *A Note on the Hoard in Beowulf* 113.
 Wright, L. B. (ed.), *The Secret Diary of William Byrd of Westover* 229.
 Yohannan, J. D., *Reply* 656.
 Young, C. L., *Emerson's Montaigne* 238.
 Young, K., *The "Secree of Secrees" of Chaucer's Canon's Yeoman* 98.
 Zeydel, E. H., *Notes on Sebastian Brant's Narrenschiff* 340.
 Zucker, A. E. (tr.), *The Redentin Easter Play* 149.

REVIEWERS

- Allen, D. C.: C. T. Prouty (ed.), *A Hundreth Sundrie Flowres*. By George Gascoigne 634; J. R. Slater (ed.), *Of Magnanimity and Charity*, by Thomas Traherne 163.
 Bald, R. C.: J. W. Spargo, a *Bibliographical Manual* 234; E. L. Griggs (ed.), *New Poems*. By Hartley Coleridge 645.
 Baldwin, T. W.: *A Harbage, Shakespeare's Audience* 481.
 Barba, P. A.: A. D. Graeff, etc., *The Pennsylvania Germans* 489.
 Beatty, R. C.: L. B. Wright and M. Tinsling (eds.), *The Secret Diary of William Byrd of Westover* 229.
 Boas, G.: Anderson, Carpenter, Harris, *The Bases of Artistic Creation* 161.
 Bonfante, G.: A. G. Hatcher, *Reflexive Verbs* 631.
 Booth, B. A.: G. H. Needler, *The Lone Shieling* 410.
 Brooke, T.: P. S. Clarkson and C. T. Warren, *The Law of Property in Shakespeare and the Elizabethan Drama* 310.
 Brooks, C.: L. MacNeice, *The Poetry of W. B. Yeats* 319.
 Brooks, R.: C. R. Sanders, *Coleridge and the Broad Church Movement* 646.
 Bush, D.: J. W. Bennett, *The Evolution of "The Faerie Queene"* 564; R. R. Cawley, *Milton's Literary Craftsmanship* 220; M. Kelley, *This Great Argument* 220; C. G. Osgood, *Poetry as a Means of Grace* 220.
 Camden, C.: D. C. Allen, *The Star-Crossed Renaissance* 145.
 Clark, A. F. B.: J. R. Miller, *Boileau en France au dix-huitième siècle* 301.
 Clarkson, P. S., see Warren, C. T.
 Cooper, L.: B. A. Booth and C. E. Jones, *A Concordance of the Poetical Works of E. A. Poe* 225; N. Foerster, etc., *Literary Scholarship* 215.
 Daiches, D.: Anderson, etc., *The Intent of the Artist* 465; Wilson, etc., *The Intent of the Critic* 465; *Fifteen Poets* 465; N. E. Monroe, *The Novel and Society* 465.
 Eaton, H. A.: Sister M. J. Reinehr, *The Writings of Wilfred Scawen Blunt* 327.
 Einarsson, S.: F. T. Wood (ed.), *Eddie Lays* 71.
 Everett, E. M.: J. W. Dodds, *Thackeray: a Critical Portrait* 240.
 Fairchild, H. N.: A. D. McKillop, *The Background of Thomson's Seasons* 643.
 Feise, E.: E. Beutler (ed.), *Jahrbuch des Freien Deutschen Hochstifts* 142; C. W. Eastman (ed.), *Goethe's Poems* 162; R. D. Miller, *The Meaning of Goethe's "Faust"* 163; H. E. Stearns, Jr., *Germany's Military Heroes of the Napoleonic Era in Her Post-War Historical Drama* 492; C. N. Valhope and E. Morwitz (trs.), *Stefan George: Poems* 568.

- Feuillerat, A.: M. Gilman, *Baude-
laire the Critic* 624.
- Frank, G.: E. C. Armstrong et A.
Foulet (eds.), *The Medieval
French Roman d'Alexandre* 203;
W. H. Rice, *The European An-
cestry of Villon's Satirical Testa-
ments* 206.
- Gilbert, A. H.: C. H. Herford, P. and
E. Simpson (eds.), *Ben Jonson*
469.
- Haller, W.: R. R. Cawley (ed.), H.
Peacham, *The Truth of Our Times*
401; W. R. Parker (ed.), G. S.,
The Dignity of Kingship Asserted
401.
- Havens, G. R.: L. S. Gaudin, *Les
Lettres anglaises dans l'Encyclo-
pédie* 303; D. R. McKee, Simon
Tyssot de Patot 572.
- Havens, R.: L. N. Broughton (ed.),
Some Letters of the Wordsworth
Family 560; L. N. Broughton, *The
Wordsworth Collection* 560; M. E.
Burton, *The One Wordsworth* 560;
A. P. Comparetti (ed.), *The White
Doe of Rylstone* 559; J. Crofts,
*Wordsworth and the Seventeenth
Century* 559; G. H. Healey, (ed.),
Wordsworth's Pocket Notebook
560; E. de Selincourt (ed.), *The
Poetical Works of William Words-
worth* 559.
- Hazen, A. T.: D. N. Smith and E. L.
McAdam (eds.), *The Poems of
Samuel Johnson* 640.
- Hooker E. N.: J. M. Osborn, *John
Dryden* 566.
- Hooker, H. M.: H. S. Hughes (ed.),
The Gentle Herford 231.
- Hubbell, J. B.: J. D. Hart, *The Ox-
ford Companion to American
Literature* 227.
- Irving, W. H.: W. S. Lewis, *Three
Tours through London* 235.
- Kirschbaum, L.: Maxwell, Briggs,
Johnson, Thompson (eds.), *Renaissance
Studies in Honor of Hardin
Craig* 477.
- Kurrelmeyer, W.: F. W. J. Heuser
(ed.), *First Editions of the Ger-
man Romantic Period in American
Libraries* 328.
- Kurtz, B. P.: E. B. Hungerford,
Shores of Darkness 408.
- Lancaster, H. C.: R. J. Clements,
*Critical Theory and Practice of
the Pléiade* 210; G. M. Fess, *The
American Revolution in Creative
French Literature* 158; A. Hibbard,
Writers of the Western World 82;
C. C. Humiston, *A Comparative
Study of the Metrical Technique
of Ronsard and Malherbe* 164;
J. de la Harpe, *L'abbé Laurent
Bordelon* 209; H. Peyre, *Le Classi-
cisme français* 78; P. A. Wads-
worth, *The Novels of Gomberville*
307.
- Lange, V.: H. Trevelyan, *Goethe and
the Greeks* 296.
- Lovejoy, A. O.: B. Willey, *The
Eighteenth Century Background*
485.
- Mack, M.: R. Stamm, *Der umstrit-
tene Ruhm Alexander Popes* 242.
- McKillop, A. D.: G. Tillotson, *Essays
in Criticism and Research* 650.
- McManaway, J. G.: W. A. Neilson
and C. J. Hill (eds.), *The Com-
plete Plays and Poems of William
Shakespeare* 483.
- Malakis, E.: C. B. Beall, *La Fortune
du Tasse en France* 157; E. P.
Dargan and B. Weinberg (eds.),
*The Evolution of Balzac's Comédie
humaine* 207.
- Malone, K.: J. R. Strayer and D.
C. Munro, *The Middle Ages*, 395-
1500 73.
- Manwaring, E. W.: R. J. Allen, *Life
in Eighteenth Century England*
574.
- Martz, L. L.: C. E. Jones, *Smollett
Studies* 639.
- Maxwell, B.: E. E. Stoll, *Shake-
speare and Other Masters*, 147.
- Meyer, H.: Th. Geizendoerfer (ed.),
Briefe an August Hermann Francke
159.
- Millett, F. B.: W. F. Taylor, *The
Economic Novel in America* 399.
- Mizener, A.: W. Thomas and S. G.
Brown, *Reading Poems* 223.
- Moore, C. A.: J. G. Southworth,
Vauxhall Gardens 409.
- Neff, E.: H. House, *The Dickens*

- World 325; H. Shine, Carlyle and the Saint-Simonians 241.
- Nicolson, M.: C. De W. Thorpe, *The Aesthetic Theory of Thomas Hobbes* 487.
- Patch, H. R.: J. B. Severs, *The Literary Relationships of Chaucer's Clerkes Tale* 314.
- Paulsen, W.: J. C. Blankenagel, *The Writings of Jakob Wassermann* 404; R. Hofrichter, *Three Poets and Reality* 570; W. K. Pfeiler, *War and the German Mind* 403.
- Pfeiffer, K. G.: M. Elwin, *Savage Landor* 154.
- Phelps, W. L.: J. H. Wildman, *Anthony Trollope's England* 214.
- Pollard, J. A.: W. Bennett, *Whittier, Bard of Freedom* 233.
- Powers, P. J.: A. Croce, *La Dorotea di Lope di Vega* 81.
- Prahl, A. J.: O. Heller, *The Language of Charles Sealsfield* 155.
- Quintana, R.: D. M. Berwick, *The Reputation of Jonathan Swift* 160.
- Ransom, J. C.: F. A. Pottle, *The Idiom of Poetry* 321.
- Raymond, W. O.: C. W. Smith, *Browning's Star-Imagery* 237.
- Rice, W. G.: R. R. Cawley, *Unpathed Waters* 322.
- Rollins, H. E.: W. McC. Evans, *Henry Lawes* 317; H. H. Hudson (tr. and ed.), *The Praise of Folly* 317; C. T. Prouty, *George Gascoigne* 317; V. L. Rubel, *Poetic Diction in the Renaissance* 317.
- Root, R. K.: W. S. Lewis and R. S. Brown, Jr. (eds.), *Horace Walpole's Correspondence with George Montagu* 226; W. S. Lewis (ed.), *The Yale Edition of Horace Walpole's Correspondence* 226.
- Rusk, R. L.: J. T. Flanagan, *James Hall Literary Pioneer* 238; C. L. Young, *Emerson's Montaigne* 238.
- Salinas, P.: *Anales del Instituto Lingüística* 243.
- Schaffer, A.: H. J. Hunt, *The Epic in Nineteenth-Century France* 298.
- Schwartz, D.: P. M. Buck, Jr., *Directions in Contemporary Literature* 647; A. Tate (ed.), *The Language of Poetry* 647.
- Secord, A. W.: J. F. Ross, *Swift and Defoe* 642.
- Sehrt, E. H.: *Studies in Honor of John Albrecht Walz* 308; A. E. Zucker (tr.), *The Redentin Easter Play* 149.
- Selmer, C.: C. E. Gough (ed.), *Meier Helmbrecht, a Poem by Wernher der Gartenære* 405.
- Shepard, O.: *Humanistic Studies in Honor of John Calvin Metcalf* 651.
- Singleton, C. S.: R. A. Hall, Jr., *The Italian Questione della Lingua* 571; D. P. Rotunda, *Motif-Index of the Italian Novella in Prose* 80.
- Spencer, H.: J. Bakeless, *The Tragicall History of Christopher Marlowe* 217; H. Baker, *John Philip Kemble: the Actor in His Theatre* 75; B. H. Clark (ed.), *America's Lost Plays* 77.
- Spitzer, L.: E. B. Place (ed.), *L'Histoire de Gille de Chyn, by Gautier de Tournay* 132.
- Strathmann, E. A.: P. B. Bartlett (ed.), *The Poems of George Chapman* 473; R. W. Battenhouse, *Marlowe's "Tamburlaine"* 473; E. G. Clark, *Raleigh and Marlowe* 473.
- Strauch, C. F.: K. W. Cameron, *Ralph Waldo Emerson's Reading* 236.
- Teeter, L.: J. E. Phillips, Jr., *The State in Shakespeare's Greek and Roman Plays* 151.
- Thompson, A. W.: W. Roach (ed.), *The Didot Perceval* 628.
- Tinker, C. B.: W. Sypher, *Guinea's Captive Kings* 212.
- Untermeyer, L.: A. Guérard, Jr., *Robert Bridges* 406; A. Tate (ed.), *Princeton Verse Between Two Wars* 407.
- Warren, A.: M. C. Bradbrook and M. G. Lloyd Thomas, *Andrew Marvell* 402; F. E. Hutchinson (ed.), *The Works of George Herbert* 402.
- Warren, C. T.: G. S. Alleman, *Matrimonial Law and the Materials of Restoration Comedy* 397.
- Wellek, R.: J. Miles, *Wordsworth and the Vocabulary of Emotion* 644.
- White, H. C.: J. B. Collins, *Chris-*

- tian Mysticism in the Elizabethan Age 312.
- White, W.: G. Richards, Housman: 1897-1936 649.
- Whitfield, F.: J. H. Wilson (ed.), The Rochester-Savile Letters, 1671-1680 324.
- Williams, S. T.: R. Stewart (ed.), The *English Notebooks*, by Nathaniel Hawthorne 153.
- Winship, G. P.: A. T. Hazen and J. P. Kirby, A Bibliography of the Strawberry Hill Press 636.
- Woolf, H. B.: A. H. Marckwardt, Introduction to the English Language 326.
- Wroth, L. C. (ed.), H. M. Lydenberg and A. Keogh (eds.), W. W. Bishop 230.
- Zdanowicz, C. D.: Sister L. M. Coffey (ed.), Adrien Jourdan's *Susanna* 305; M. I. Protzman (ed.), *Les Illustres Fous* of Charles Beys 305.

RECENT PUBLICATIONS

ENGLISH

[The *English* list includes only books received.]

Meyer, George Wilbur. — Wordsworth's formative years. *Ann Arbor*: U. of Michigan Press, 1943. Pp. viii + 265. \$3.50. (U. of Michigan pub., lang. and lit., XX.)

Oberndorf, Clarence P. (ed.). — The psychiatric novels of Oliver Wendell Holmes, abridgement, introduction and annotations. *New York*: Columbia U. Press, 1943. Pp. x + 268. \$3.00.

Ross, Malcolm Mackenzie. — Milton's royalism. *Ithaca*: Cornell U. Press, 1943. Pp. xiv + 150. \$2.50. (Cornell Studies in English, XXXIV.)

Shakespeare. — Les sonnets de, traduits en vers français et accompagnés d'un commentaire continu. Par Fernand Baldensperger. *Berkeley and Los Angeles*: U. of Cal. Press, 1943. Pp. x + 370. \$5.00.

GERMAN

Hatfield, Henry Caraway. — Winckelmann and his German Critics 1755-1781. A Prelude to the Classical Age. [Columbia University Germanic Studies, No. 15, New Series]. *New York*: King's Crown Press, 1943. xi, 169 pp. \$1.75.

Schroeder, Sister Mary Juliana. — Mary-Verse in Meistergesang. Diss. *Washington, D. C.*: Catholic University, 1942. xiv, 283 pp.

FRENCH

Aegerter, Emmanuel. — Mme Guyon, une aventurière mystique. *Corbeil*: Hachette, 1941. ii + 253 pp.

Alphonsus, Mother Mary. — The Influence of Joseph de Maistre on Baudelaire. Bryn Mawr diss., 1943. 84 pp.

Bessand-Massenet, Pierre. — Itinéraire sentimental de Musset à Cocteau. *Geneva*: Eds. du Milieu du monde, 1942. xviii + 251 pp.

Boll, André. — Le Théâtre et son histoire. *Paris*: Sequana, 1941. 125 pp.

Brunschvicg, Léon. — Descartes et Pascal lecteurs de Montaigne. *Neuchâtel*: Eds. de La Baconnière, 1942.

Caillet, Emile. — The Clue to Pascal. Foreword by J. A. Mackay. *Philadelphia*: Westminster Press, 1943. 187 pp. \$2.00.

Carcassonne, Elie. — Etat présent des travaux sur Fénelon. *Paris*: Belles Lettres, 1939. 136 pp.

Chinard, G. — Sainte-Beuve, Thomas Jefferson et Tocqueville. *Princeton*: Princeton U. Press, 1943. 43 pp. (Petite Bibl. américaine de l'Inst. fr. de Washington.)

Dainville, Fr. de. — Les Jésuites et l'éducation de la soc. fr. 1941.

— La Naissance de l'humanisme moderne. *Paris*: Duchesne, 1940.

Dauzat, Albert. — L'Europe linguistique. *Paris*: Payot, 1940. iii + 268 pp.

Dumas, A. — Dantès, ed. O. F. Bond. *Boston*: Heath, 1943. 58 pp. \$0.32.

Guillemin, Henri. — Flaubert devant la vie et devant Dieu. *Paris*: Plon, 1939. ix + 234 pp.

— Lamartine. *Paris*: Boivin, 1940. 166 pp.

— Les Philosophes contre Jean-Jacques. 1942.

Loder, Martha K. — The Life and Novels of Léon Gozlan, a representative of literary cross currents in the generation of Balzac. Pa. diss. *Philadelphia*: 1943. 101 pp.

Mugler, Ch. — Problèmes de sémantique et d'ordre syntaxique. *Paris*: Belles Lettres, 1939. iv + 172 pp.

Seznec, Jean. — Les Sources de l'épisode des dieux dans la Tentation de Saint Antoine de Flaubert. 1940.

— La Survivance des Dieux antiques. *London*: Warburg Institute, 1940.

Stewart, H. F. — Blaise Pascal. *London*: Milford, 1942. 20 pp.

— Pascal's Apology for Religion. *Cambridge*: Univ. Press, 1942. xxiv + 231 pp.

Vianey, Joseph. — La Psychologie de La Fontaine. *Paris*: Malfère, 1939. 205 pp.

Wace. — Roman de Brut, publ. par Ivor Arnold. T. II. *Paris*: Soc. des anciens textes fr.

— Vie de Saint Nicolas, publ. par Elinar Ronsjo, 1942.

ITALIAN

Boyd, Catherine E. — Cistercian Nunnery in Medieval Italy: the Story of Rifreddo in Saluzzo, 1220-1300. *Cambridge, Mass.*: Harvard University Press, 1943. xi + 189 pp. (Harvard Historical Monographs, 18.)

Doderet, D. — Dante. 1942.

Errante, Guido. — Sulla Lirica romanza delle origini. *New York*: Vanni, 1943. 440 pp.

Grillo, Giacomo. — Poets at the Court of Ferrara: Ariosto, Tasso and Guarini. *Boston*: Excelsior Press, 1943. xxii + 144 pp. \$2.00.

Renaudet, Augustin. — Machiavel, étude d'histoire des doctrines politiques. *Paris*: N. R. F., 1942.

SPANISH

Alberto y Serrano, E.—José Asunción Silva. *Masaya*: Herald, 1940. 36 pp.

Antología de la poesía romántica española. —Madrid: Espasa-Calpe, 1941. 244 pp.

Arzú, J.—Pepe Batres íntimo. *Guatemala*: Sánchez y de Guise, 1940. 268 pp.

Balbuena, B. de.—Grandeza mexicana, ed. F. Monterde. *México*: Univ. Nac. Autón., 1941. xxxiii + 212 pp.

Batres Montúfar, J.—Poesías, ed. A. Recinos. *Guatemala*: Sánchez y de Guise, 1940. 210 pp.

Botelho Gosalves, R.—Cuentos bolivianos. *Santiago de Chile*: Zig-Zag, 1940. 112 pp.

Cabezas, J. A.—Concepción Arenal o el sentido romántico de la justicia. *Madrid*: Espasa-Calpe, 1942. 232 pp.

Cruz, Juana Inés de la.—Los empeños de una casa, ed. Jiménez Rueda. *México*: Univ. Nac. Autón., 1940. xxvi + 195 pp.

Cruz, P. N.—Estudios sobre la lit. chilena. II, III. *Santiago de Chile*: Nascimento, 1940. 437 + 400 pp.

Díaz-Plaja, G.—Historia de la Literatura Española a través de la crítica y de los textos. I. Siglos XII-XVII. *Barcelona*: Ed. La Espiga, 1942. 238 pp.

—El sentimiento del amor a través de la poesía española. *Ibid.*, Ed. Olimpo, 1942. 206 pp.

Estrella Gutiérrez, F. and E. Suárez Calimano.—Historia de la lit. amer. y argentina. *Buenos Aires*: Kapelusz, 1940. 458 pp.

Gallegos, Gerardo.—Eladio Segura. *Havana*: La República, 1940. xli + 239 pp.

Gómez Restrepo, A.—Historia de la lit. colombiana. II. *Bogotá*: Imp. Nacional, 1940. 380 pp.

González Prada.—Antología poética, ed. C. García Prada. *México*: Cultura, 1940. xlvii + 371 pp.

Grases, P.—Don Andrés Bello y el "Poema del Cid." *Caracas*: Tip. Americana, 1941. 91 pp.

Henríquez Ureña, P.—Cien de las mejores poesías castellanas. *Buenos Aires*: Kapelusz, 1941. 305 pp.

I. R. B.—Diccionario México. *México*: Herrero Hnos., 1940. 397 pp.

Jarrett, E. M.—El Camino Real. II. *Boston*: Houghton Mifflin, 1943. xviii + 622 pp. \$1.96.

Kany, C. E.—Spoken Spanish for travelers and students. *Boston*: Heath, 1943. xiv + 281 pp. \$1.28.

Lama, José.—La Imprenta y el Periodismo en el Estado de Veracruz. *Veracruz, Méx.*: Talleres gráficos, 1943. 41 pp.

Lima, J. de.—Calunga, ed. R. Prieto. *Buenos Aires*: Ed. Americalee, 1941. 229 pp.

Lins, I.—Ruiz de Alarcón. *Rio de Janeiro*: Anuel, 1940. 90 pp.

Mendoza, J. M.—Enrique Gómez Carrillo. *Guatemala*: Muñoz Plaza, 1940.

Meza Fuentes, R.—De Díaz Mirón a Rubén Darío. *Santiago de Chile*: Nascimento, 1940. 354 pp.

Nieto Arana, C. M.—Noticias para la historia del teatro nacional. *Buenos Aires*: Fac. de Filosofía y Letras, 1940. 40 pp.

Nieto, J. and A. Ureta.—Poetas peruanos. *Madrid*: Eds. Patria, 1941. 60 pp.

Pozo, A. del.—Vidriera de la última poesía argentina. *Buenos Aires*: Fragua, 1939. 154 pp.

Prados, Villaurrutia, Albert and Paz.—*México*: Edit. Séneca, 1941. 1134 pp.

Roberts, S. E.—José Toribio Medina. *New York*: Wilson, 1941. 192 pp.

Sánchez Trincado, J. L.—Gramática castellana. *Caracas*: Ercilla, 1940. 251 pp.

Tiscornia, E. F. (ed.).—Poetas gauchescos. *Buenos Aires*: Losada, 1940. 366 pp.

Turk, L. H.—Spanish Review Grammar and Composition. *Boston*: Heath, 1943. viii + 263 pp. \$1.56.

Uslar Pietri, A. y Padron, J.—Antología del cuento moderno venezolano (1895-1935). *Caracas*: Ministerio de Educación, 1940.

Velásquez de la Cadena, M.—New pronouncing dictionary, with suppl. by C. Toral. *New York*: Follett, 1942. \$3.95.

Venegas Filardo, P.—Estudios sobre poetas venezolanos. *Caracas*: Ed. Elite, 1941. 91 pp.

PORTUGUESE

Anuario brasileiro da lit. *Rio de Janeiro*: Pongetti, 1940. 416 pp.

Besouchet, L. and N. Freitas.—Dies escritores del Brasil. *Buenos Aires*: Gleizer, 1939. 121 pp.

Peixoto, A.—Panorama da lit. brasileira. *São Paulo*: Edit. Nacional, 1940. 558 pp.

Penna, Cornelio.—Dois romances de Neco Horta. *Rio de Janeiro*: Olympio, 1939. 291 pp.

Scanlon, C. L. and Cilley, M. A.—First Portuguese Reader. *New York*: Oxford Press, 1943. viii + 157 pp. \$1.50.

Taborda, E.—Crestomatia. *Porto Alegre*: Globo, 1939. xviii + 424 pp.

1943

riodismo
r, Mex.:

Prieto.
229 pp.

Janeiro:

Carrillo.

a Rubén
to, 1940.

para la
s Aires:
40 pp.

peruanos.

na poesía
a, 1939.

l Paz.—
pp.

na. New

ramática
251 pp.

uchescos.
p.

Grammar
h, 1943.

Antología
(1905-1935).
1940.

few pro-
C. Toral.

re poetas
l. 91 pp.

Janeiro:

— Dies
Gleizer,

brasileira.
558 pp.

de Nico
1939. 291

A.—First
ord Press,

o Alegre:

mo
z.:to.
pp.

ro:

llo.

pén
40.la
es:

nos.

sía
39.

E.-

ew

lica
pp.

cos.

mar
43.gía
(5).pro-
ral.etas
pp.

ro:

Dien
zer,era.
pp.Nico
291First
ress,

pre:

THE CRITICAL WORKS OF JOHN DENNIS

EDITED BY

EDWARD NILES HOOKER

VOLUME II 1711-1729

This volume completes the publication of the entire body of Dennis's literary criticism. For many years scorned and neglected, Dennis has come into his own as the first professional literary critic in England, as the first great protagonist of John Milton, and as the champion of Molière, Corneille, Racine, Shakespeare, Dryden, Etherege, Wycherley, and Congreve. General appreciation of the value of Dennis's work has hitherto been impossible because most of it is rare, costly, and difficult to come at. Only five of his numerous critical writings have been reprinted in our country. Besides the text of the essays, this edition contains a long introduction on the significance of Dennis's contributions to literary theory and criticism, over two hundred pages of Explanatory Notes which outline all of the main movements in Augustan criticism, and a full, workable Index.

Volume I. Pp. xi + 537. Price, \$5.00—Volume II. Pp. cxliv + 588. Price, \$7.50

THE JOHNS HOPKINS PRESS, BALTIMORE, MARYLAND

THE MIND OF A POET

A STUDY OF WORDSWORTH'S THOUGHT
WITH PARTICULAR REFERENCE TO

THE PRELUDE

By RAYMOND D. HAVENS

Fifteen years have gone into this search for the hiding places of a poet's power. There are chapters on the part matter-of-factness, passion, fear, wonder, solitude, silence, and loneliness, animism, nature, anti-rationalism, the mystic experience, religion, and imagination played in the thought and poetry of Wordsworth. Other topics are considered more briefly and *The Prelude*, the most illuminating account in English of the mind of a poet, is examined in detail. Theory has not been imposed on poetry but Wordsworth's beliefs have been deduced and explained from what he himself wrote and said.

xviii + 670 pages, two maps, buckram. \$5.00

THE JOHNS HOPKINS PRESS · BALTIMORE

A dynamic new way to learn French

SPOKEN FRENCH, Basic Course

Prepared by

FRANÇOIS DENOEU AND ROBERT A. HALL, JR.

For the United States Armed Forces Institute to be used for self-study by officers and men who will serve overseas

- Successfully tried out with many army classes
- Everything subordinated to training speech organs and ear
- Suitable for special classes aiming at fluency in French conversation in the shortest possible time

Complete, Units 1-30, 527 pages, \$2.00. Part I, Units 1-12, 195 pages, \$.80. Part II, Units 13-30, 332 pages, \$1.20. Manuel du Guide, in press

D. C. HEATH AND COMPANY

BOSTON NEW YORK CHICAGO ATLANTA SAN FRANCISCO DALLAS LONDON

"We are using this text with soldiers in the A. S. T. program to provide a background upon which to build a speaking ability in the language. We have found it ideal for our purpose."

— Professor P. T. MANCHESTER
Vanderbilt University

CONCISE FRENCH GRAMMAR

A. B. SWANSON

University of Texas

A concise presentation of the elements of French for college students.

HOLT • 257 Fourth Avenue • New York, 10

R